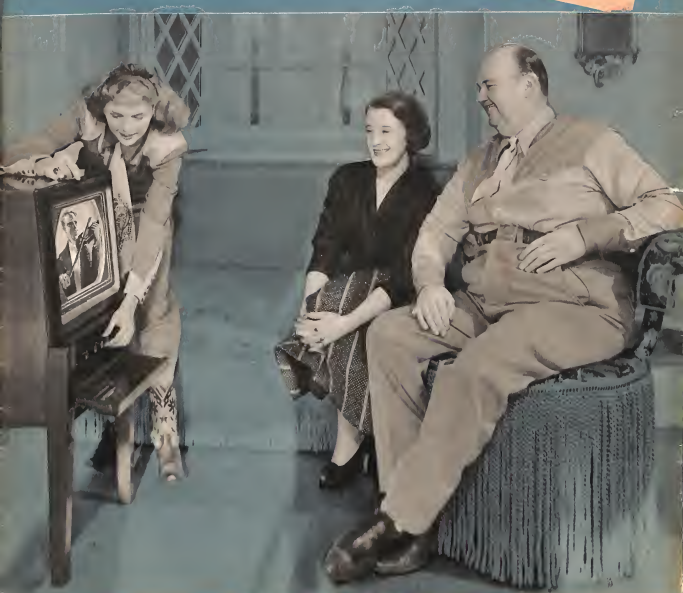


ETUDE *the music*

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Paul Whiteman Looks at Television

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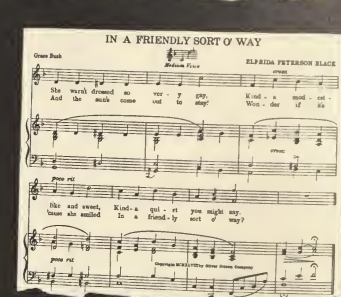
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THE NINETEENTH annual festival of works by contemporary American composers, conducted by the Eastman School of Music, was held at Rochester, New York, May 5 to 12. The festival consisted of six programs, conducted by Howard Hanson. Among the new works presented were two operas: "Don't We All," by Burrill Phillips, and "In the Name of Culture," by Alberto Bimboni. Other compositions given their first performance were Suite from "The Warrior," by Bernard Rogers; a ballet, "The Shooting of Dan McGrew," by Eugene Kurtz; Second Quartet, by William Brandt; and "John Jacob Niles Suite," by Weldon Hart.

EUGENE ORMANDY, music director and conductor of the world-famed Philadelphia Orchestra, received the honorary degree of Doctor of Letters from Temple University at a convocation on May 12. This honor, received just the day before Dr. Ormandy and the orchestra sailed for England, was given in recognition of his outstanding contribution to the advancement of the musical and cultural life of Philadelphia and the nation.

ROBIN HOOD DELL in Philadelphia will open its 1949 season on June 27, with prospects bright for a more successful season than ever before in its history. With an entirely new cabinet of officers and directors, an increase of interest on the part of the Friends of the Dell, and an appropriation of fifty thousand dollars from City Council for the repair of the Dell, plus a series of star-studded programs, the prospects are indeed bright for a most outstanding season. The Dell Orchestra will be directed in turn by Leonard Bernstein, Vladimir Golschmann, William Steinberg, and Alexander Hilberg. The opening concert on June 27 will present Helen Traubel and Lauritz Melchior in a concertized version of "Tristan and Isolde," conducted by Leonard Bernstein; and subsequent programs will feature Nathan Milstein and Gregor Piatigorsky; James Melton and Dorothy Sarnoff; Isaac Stern and William Kapell; Oscar Levant; Jan Peerce and Patricia Munsel; and Alexander Stecher and Leonard Warren.

THE FIFTY-SIXTH ANNUAL FESTIVAL of the University Musical Society of the University of Michigan will be held at Ann Arbor May 5-8 with The Philadelphia Orchestra, conducted by Eugene Ormandy, again taking a prominent part. In addition, The University Choral Union, Thor Johnson, conductor; and The Festival Youth Chorus, Marguerite Hood, conductor, presented concerts. Alexander Hilberg, associate conductor of The Philadelphia Orchestra, directed one of the concerts. Soloists included Pia Tassone and Shirley Russell, sopranos; Gladys Swarthout, mezzo-soprano; Tami Williams, contralto; Set Svahnholm and Harold Haugh, tenors; Martine Singher, baritone; Erica Morini, violinist; and Piatigorsky, cellist; and Benno Moiseiwitsch, pianist.

THE GOETHE bicentennial convocation and music festival to be held at Aspen, Colorado, June 27 to July 16 in commemoration of the two-hundredth anniversary of the birth of the great German poet and philosopher, will be divided into two nearly identical ten-day sessions; in this order to double the overall attendance. The list of speakers will be headed by Dr. Albert Schweitzer, world-famed Bach specialist and medical missionary. The musical programs will be provided by the Minneapolis Symphony Orchestra, conducted by Dmitri Mitropoulos; and the following soloists: Artur Rabinstein, Nathan Milstein, Erica Morini, Gregor Piatigorsky, Dorothy Maynor, Herta Glaz, Mack Harrell, and the duo-piano team of Wronsky and Babin.

THE EDINBURGH International Festival of Music and Drama to be presented from August 21 to September 11 promises to be the most successful in its history. According to latest reports, the demand for tickets is ten per cent above last year, and thirty-eight per cent above the 1947 festival.

LORNE MUNROE, 'cellist of Philadelphia, a pupil of Gregor Piatigorsky, was the winner of the auditions held recently by the Walter W. Naumburg Musical Foundation. Miss Munroe will be the only artist presented in a debut recital next season under the auspices of the Foundation.

THE GOLDMAN BAND will open on June 17 the thirty-second season of free summer concerts in the parks of New York City. Given by the Guggenheim Foundation in memory of Florence and Daniel Guggenheim, the concerts will feature a number of compositions written especially for band. The opening concert will feature the world premiere of six new compositions, including a "Suite of Old American Dances" by Robert Russell Bennett; these to be conducted by the composer. Other composers represented in the first program will be Virgil Thompson, Nicholas Miasowsky, Edwin Franko Goldman, Aaron Copland, Percy Fletcher, Ralph Vaughan Williams, and John Philip Sousa.

JEAN GEIS, pianist, of Cincinnati, and William Watkins, organist, of Washington, D. C., are the winners of the one thousand dollar awards in the 1949 Young Artists Contest of the National Federation of Music Clubs. Miss Geis, born in West Virginia, was educated in music in Springfield, Illinois, and later

at the Cincinnati College of Music. She is now a pupil of Mme. Rosina Lhévinne. Mr. Watkins is organist at the New York Avenue Presbyterian Church in Washington, D. C. He is a graduate of Peabody Conservatory of Music in Baltimore, where he was a pupil of Virgil Fox.

LUCILLE ROTHMAN, a pupil of Mieczyslaw Horowitz, is the winner of the 1949 Lechetsky Piano Contest held in New York on April 9. Miss Rothman becomes the first winner in this contest, as none was chosen in the contests of 1947 or 1948.

PHILIP WARNER, instructor in composition in the Northwestern University School of Music, is the winner of the first prize in the twelfth annual nationwide song competition sponsored by the Shine On, Harvest Moon, by Nora Bayes and Jack Norworth; Let Me Call You Sweetheart, by Leo Friedman; Down by the Old Mill Stream, by Tell Taylor; I Want a Girl Just Like the Girl That Married Dear Old Dad, by Harry von Tilzer; Saint Louis Blues, by W. C. Handy; Smiles, by Lee S. Roberts; Star Dust, by Hoagy Carmichael; and God Bless America, by Irving Berlin.

THE BOARD OF CHRISTIAN EDUCATION of the Presbyterian Church, U. S. A., will sponsor a series of summer choir schools during the present season. They will be held in various sections of the country, and each school will be conducted on a college campus. The complete schedule follows: June 6-17, John Smith University, Charlotte, North Carolina; June 27 to July 8, Allison-James School, Santa Fe, New Mexico; July 11-22, Lafayette School, Easton, Pennsylvania; July 25 to August 6, Wood-Pennsylvania; July 25 to August 6, Wood-Pennsylvania; July 25 to August 6, Wood-Pennsylvania. Information may be secured by writing to Mr. Price W. Gwynn, Jr., Director of Leadership Education, 1105 Witherspoon Building, Philadelphia 7, Pa.

THE ST. LOUIS SYMPHONY ORCHESTRA will next year celebrate its seventieth anniversary, and in recognition of this important historical event, Vladimir Golschman, for the past eight years, conductor of the orchestra, is planning fitting activities. Highlighting the observance will be a four-week tour in February and March of 1950, which will include the East. Concerts are scheduled for Boston and New York. Mr. Golschman hopes to commission works from the leading composers of this country abroad to commemorate the event.

HOWARD MITCHELL, for the past two years associate conductor of the National Symphony Orchestra, Washington, D. C., has been appointed conductor, to succeed Hans Krieger, founder and musical director, who resigned, effective at the close of the past season. Mr. Mitchell received his training at Peabody Conservatory and at The Curtis Institute of Music. Like his distinguished predecessor, Mr. Mitchell began his career as a cellist, and for fourteen years was principal 'cellist of the organization of which he now is conductor.

WILLIAM GRANT STILL'S opera, "The Troubled Island," had its world premiere on April 1 when it was given by the New York City Opera Company, conducted by Leopold Stokowski. In the cast of characters included Marie Powers, Rosalind Nadell, Helena Bliss, Robert Weede, Richard Charles, and Arthur Newman.

CHARLES MUNCH and Ernest Bour will be the conductors at the Strasbourg Festival, which opens on June 9 with a performance of Wagner's Gräuer Mass, to be sung in Strasbourg Cathedral.

SIGMUND SPAETH in the New York Times has made a survey of popular music since 1900 in order to select the ten most popular pieces. He finds that they are Sweet Adeline, by Gus Edwards; strong; Shine On, Harvest Moon, by Nora Bayes and Jack Norworth; Let Me Call You Sweetheart, by Leo Friedman; Down by the Old Mill Stream, by Tell Taylor; I Want a Girl Just Like the Girl That Married Dear Old Dad, by Harry von Tilzer; Saint Louis Blues, by W. C. Handy; Smiles, by Lee S. Roberts; Star Dust, by Hoagy Carmichael; and God Bless America, by Irving Berlin.

RADIO CORPORATION OF AMERICA has begun work on a new manufacturing center for the mass production of 16-inch direct-view metal tubes for television sets in Indianapolis. The RCA Tube Department is constructing this new plant to meet the needs of the booming television industry, which has been described as already two years ahead of the most optimistic post-war predictions.

DR. WILLIAM CHURCHILL HAMMOND, beloved professor emeritus of music at Mount Holyoke College, died suddenly in his home town on April 16. Dr. Hammond was actively engaged in the profession he loved so dearly to the very end. At noon on Good Friday he played a service, and late in the afternoon conducted a rehearsal in preparation for his Easter services. He was stricken Saturday morning and passed away almost immediately. Dr. Hammond was a pioneer organist and choral director, whose influence over many years has

(Continued on Page 386)



HOWARD MITCHELL



DR. WILLIAM CHURCHILL HAMMOND

Whiteman Views Television

In this issue, Mr. Paul Whiteman gives the considered opinion of one of the most experienced and active minds in the field of all broadcasting upon the subject of television. Our cover shows Mr. Whiteman in his home with Mrs. Whiteman and their very charming daughter, Margo, viewing a late Philco television model. Margo now shares with her father the Teen-Age television broadcasts on Saturday nights which are expected to have very great importance in providing that kind of natural and normal entertainment for youth, thus averting some of the dangers of juvenile delinquency.

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JULY ETUDE

Brings Outstanding
Midsummer Features

For thousands of students summer music study at camps is one of the busiest and most delightful seasons of the year. Music camps will be covered in the leading editorial in ETUDE for July.

ENESCO ON BUILDING
MUSICIANSHIP

Georges Enesco, towering Roumanian master composer and violin virtuoso, gives ETUDE his valuable practical advice upon "Building Musicianship."

"I WANT TO COPYRIGHT
MY COMPOSITION"

The last word upon the details of how to get a copyright is told in ETUDE in an article by Richard S. MacCorrigan, head of the Copyright Division of the Library of Congress.

THE CHARMS OF THE OPERETTA

Dr. Frank Black, distinguished conductor of N.B.C. and A.B.C., discusses this intriguing subject in fascinating manner.

PROBLEMS OF THE YOUNG
PIANIST

Paulina Carter, whose pianistic broadcasts have captivated radio audiences everywhere, presents fresh and original ideas that piano students will read with keen delight.

NOTED VIOLIN TEACHER GIVES
PRACTICAL ADVICE

Ivan Galamian, teacher of violin at Curtis Institute in Philadelphia and at the Juilliard School of Music in New York, who has a distinguished European background as a virtuoso and a pedagogue, has given ETUDE new and realistic artistic ideas on modern methods.

SCHUBERT MASTER LESSONS

Dr. Guy Maier, with his accustomed skill and clarity, has prepared Master Lessons on Schubert's "Let Me Dream" and "Under the Linden" for the JULY ETUDE. These relatively simple compositions are given the some careful exposition that he would give to a great sonata.

What Will Television Do for Music?

ETUDE in July of 1931 presented a leading editorial upon television. At that time about one person in ten million of the world's population had ever seen television. It is still rare, as far as the world as a whole is concerned, but it is advancing upon us now with the certainty of sunrise. Most folks still have only the sketchiest idea of the potentiality of this fabulous scientific miracle that by 1950 will bring delight to untold millions, and in a way revolutionize our lives from many different standpoints.

Shortly after the publication of our first television editorial eighteen years ago, the Editor was fortunate in arranging with the officers of one of the great pioneers in the television industry (the Philco Corporation) to have a laboratory receiving set placed in his home for observation and study. We have also been in contact with officials of RCA, General Electric, Farnsworth, DuMont, and other firms, who have kept us continually in touch with the developments in this astonishing invention. In addition, in the earlier days of television we presented many musical educational programs over telecasting stations in Philadelphia and New York, finding out certain elementary facts that were little known at that time.

The demand for television is growing so huge that it cannot fail to affect at first all luxury enterprises and many other businesses as well, all of them fighting for their part in the American dollar. It will not be enough to stagger our national economic equilibrium, but it will unquestionably be felt in some degree by everybody's pocketbook. This was the case with the advent of the automobile, the radio, and the rush for electric household appliances. But America always recovers and goes ahead at even greater speed.

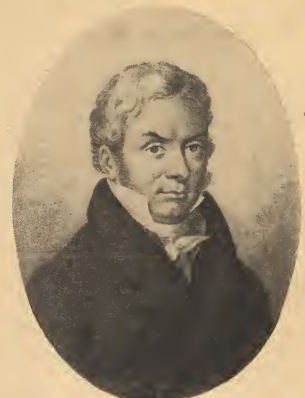
We are continually asked by an interested and sometimes anxious public what effect television (a combination of pictures and Frequency Modulation sound) may have upon musical education, the music industry, radio, motion pictures, and the American scene in general. Far be it from us to pose as a prophet in the case of any such giant infant as the television industry. There are far too many unpredictable angles. Broadway raconteurs remember one of the famous uproarious musical reviews, in which the noted comedians, Weber and Fields, found themselves in a scene in the high Alps with a rumpous St. Bernard dog, and the dog climbed down to the stage. The great David Warfield appeared upon the scene in the rôle of a peddler. The dog chased the poor peddler back and forth across the stage until Warfield was exhausted. Weber and Fields yelled at him, "Wat de matter? You shouldn't be afraid of dog dog. Dog dog don't bite." Warfield, gasping for breath, replied, "You know the dog don't bite. I know the dog don't bite. But does the dog know?"

The press is filled with a great variety of predictions about television, but—"The dog don't know," and all we can do is to guess.

This has been called the Atomic Age. We like to think of it as the age of television, an era which, with the cooperation of the radio and the press, through the most marvelous of all means of communication yet devised, may at some time in the world of tomorrow bring the thoughts and ideals of all people into harmonious understanding, which, after all, is the only kind of peace worth considering.

Television is not new. It is the evolution of a great many scientific discoveries, beginning with selenium, the magic light-sensitive metal

* [The Farnsworth Radio and Television Corporation claims that Philo T. Farnsworth, a prominent Mormon born in Utah, was the maker of the first practical television receiver in 1929.]



THE DISCOVERER OF SELENIUM

Baron Jons Jakob Berzelius (1779-1848), Swedish chemist, discovered the fabulous element, selenium, without which television would have been impossible.

which was first isolated in 1817 by the Swedish chemist, Baron Berzelius. Then followed important discoveries in which many inventors participated. Bakewell, May, Carey, Edison (who established the Edison Effect in 1883), the German scientist Paul Nipkow (who in 1884 patented a rotating scanning disc with holes for viewing and reproducing the image), the French inventors Fournier and Rignaux (who first transmitted a moving image over wire in 1906), the American inventor Dr. Lee de Forest (whose famous invention in 1906 of a vacuum tube television model made modern television possible), Campbell and Swinton (who applied the cathode ray tube of Crooks for television in 1907), Knudsen (the first to broadcast a drawing by radio in 1909), Baird and Jenkins (who in 1910 transmitted the first silhouette), Dr. Vladimir K. Zworykin, then of Westinghouse and now of RCA (who in 1925 patented the Iconoscope, forerunner of the method of all-electronic transmission now used throughout the world). On November 18, 1949, Dr. Zworykin demonstrated an electronic television receiver using the Iconoscope or picture tube, which he developed.

General Electric claims that the first public demonstration of television was made in the home of its engineer, Dr. E. F. W. Alexanderson in January 1928—that in May 1930 General Electric projected television for the first time upon a seven-foot screen at Proctor's Theater in Schenectady, New York, and that in August 1938 the first outdoor broadcast, the acceptance speech of Governor Alfred E. Smith, was made at Albany. They also claim that the first television network was put into service January 12, 1939, by General Electric through station W2XBX, when New York City television programs were broadcast to Albany, Schenectady, and Troy.

In 1928, RCA established a television laboratory in New York City in collaboration with the Westinghouse Electric Company. Inasmuch as sound transmission by radio is a part of television, the labors of Marconi, Armstrong, and other inventors in the field have a great place in the development of this modern marvel.

The huge television race was on, and many inventors, including Philo T. Farnsworth,* Allen B. Du Mont, David Grimes, David B. Smith, F. J. Bingley of Philco, and John L. Baird of England, began one of the most exciting, intensive, and expensive series of researches ever known in private enterprise in any country. Radio and television claimed the promotional ability of giants of the industry such as David Sarnoff, Larry E. Gubb, A. B. Du Mont, John Ballentine, William S. Paley, Syre Ramsdell, Niles Trammell, William Baldwin, James H. Carmine, John F. Gilligan, and scores of others, before the receivers could be marketed and the huge organization of broadcasting could be built. Untold millions of dollars invested by the American people and the labor of thousands of men and women, have brought television to its present amazing efficiency.

Those "in the know" tell us that while there will be some improvements in the present type of television receiver, the receivers now on the market are so highly developed that there is no reason for delaying purchases with the expectation that far finer receivers will be manufactured in the next few years. They tell us that any improvements will come through methods of transmission and in better programs transmitted.

After all, television, like radio, telegraph, and telephone, is actually a conduit—a pipe for sound; and in the case of television, for the additional video message. The present great problems facing television are:

(Continued on Page 342)

Faculty Member, Ohio Wesleyan University

The composer's intention in any passage must be grasped by considering the rhythm and note values in connection with the main tempo and indications of volume. In studying the rhythm we can understand its emotional effect by comparing it with the actions of individuals when moved by certain feelings. If the note values are identical, such as all eighths or quarters, the vitality is less than if there is variety in them, simply because variety in a person's actions always shows more vitality than continuation of the same action. An individual who has more "strings to his bow," more variety of activity, is almost always more

In order to make music live, the player must recognize it as a form of speech and, on the piano especially, be conscious of the various rhythms of emotional speech so that his use of dynamics will be convincing. Good elocution is the first step in interpretation.

At first it was thought that television would be effective only at night. Gimbel Brothers in Philadelphia made some experiments which contradicted this. They put on a daylight commercial showing an elec-

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of children to beg for lessons. There is no advertisement like singer. Singers are often exhibitors. They see another singer making it success, and the next day they run out to find a vocal teacher. Television ought ultimately to increase the sale of records, as did radio. People hear something they like and will want to possess it so that they can turn it on "when they want it".

All these inventions are helping to make a new musical world in America. I have always placed John Philip Sousa at the head of all factors in developing widespread musical interest in America. His forceful and virile marches drew immense audiences to his widely advertised public appearances. He was the master of Wagner, Mozart, Beethoven, Tchaikovsky, and Brahms. Thus hundreds of thousands of average people were introduced to the great masters of music. I was unconsciously educated in this way. I was a musical missionary. I would place the late John McCormack. This may surprise you, but John also drew huge crowds who came to hear simple heart songs. But he also had a rich classical repertoire, which he sang superbly, and again the public found that fine music was beautiful music.

The next widespread cultural musical influence was the large number of orchestras in movie houses, many of which were exceptionally fine. Even Eugene Ormandy as a young man conducted at the Capitol Theatre in New York. Again the public was introduced to fine music conducted in a brilliant and beautiful manner.

Next came the arrangement, for "name bands," of special types of great masterpieces. Some of these have been criticized as "mutilations," "cutting the life," but the public did not regard them that way. When we made an arrangement for my band of Rimsky-Korsakoff's *Song of the Alda* the records sold over two million discs, and two and a half times the sales of the straight record by Alda and Kreisler.

The so-called symphonic jazz has run a long range ragtime through boogie-woogie to be-bop. Basically there is not much difference of all of them. The rhythmic idea is very much the same, and is founded on syncopation. Only the label on the bottle has been changed. The instruments employed and the method of performance vary far more than the music. Great credit must be given to certain performers and singers. They have made a new art of interpretation in vocal music of the appealing type. Such men as Richard Crooks, John Charles Thomas, and Bing Crosby (who sang with my band for years), contributed a kind of human touch which the public identifies as sincere and moving. Bing's type of singing is altogether individual and original. No one can phrase like him. He never seems to breathe, yet always has plenty of breath. His hold upon the public has been phenomenal. He is a million times more popular than I. He is a million times over. Naturally he is a great television find.

Unlimited Possibilities

It is still hard for many to realize the potentialities of television. When the first motion picture shows were started, a manager of a chain of palatial vaudeville houses said, "Who is ever going into these dumps, filled with musical acts, to look at flickering pictures that pull your eyes out, when he can go into a palatial theater like, Albee's in Brooklyn, with its upholstered seats and its thick and thin curtains and paintings, and see a program of living stars of the day?" When modern motion pictures were developed it was possible to produce dramas and comedies with effects that far transcended the theater. This was because the cost of transporting huge casts thousands of miles was wiped out. Actors started to make money beyond their fondest dreams, and the public saw the show at half the price of admission to a vaudeville show. Of course the movie won, and millions in all parts of the country now see leading actors they never could have seen otherwise.

One cannot stop the inventions of man. Of course television does not show the actors lifelike and in color, but it does show them in a way to which the imagination has accommodated itself. The movie brought us human faces magnified to the size of a horse. But the public accommodated itself to that. Now, not only dramas and comedies and vaudeville acts are brought right into the home, but glimpses of the world at large, as well.

Television has already evolved many new and original forms of presentation. These forms are distinctive and different from those of the stage, the radio, and the concert hall. Just as the public interest in television grew, I learned of an opportunity to take part in a work near my home in Roseton, New Jersey. Young folks in a neighboring town needed wholesome entertainment of the right type, and it seemed perfectly obvious that it would be far better to have them make their own entertainment themselves than to have it prepared for them. They were all teenagers, so I formed a "Teen-Age Club," which became known as "Paul Whiteman's Teen-Age Club." The idea took on wonderfully, and it was such fun to work with these young folks that I soon found that it was requiring a lot of my time. I did not realize that it was helping to develop a "natural" type of television show, that not only would entertain the performers but could inspire and inspire in the audience of young people all over the country to resort to clean, hilarious, and wholesome fun.

Fun for "Teen-Agers"

We met on Saturdays from 7:30 to 11:30 P.M. I got together a fifteen-piece dance band. I also brought down several professional acts from New York to give the "Teen-Agers" inspiration for developing their own talents.

It soon became obvious that if shown on television the act could lead to the formation of other clubs. I got together a group of the best and brightest in the town. The first unit started Saturday Night at the 103rd Engineers' National Guard Armory in Philadelphia. In the audience were some three thousand teen-agers, who assisted in the mass

chorus. I joined with my daughter Margo as a kind of duo of Master of Ceremonies. The show went on the air from nine to ten, to continue for thirteen weeks. There was a jury panel of boys and girls, and partly spontaneous. The enthusiasm of the youngsters knew no bounds. Everyone had a jolly good time. The show was telecast to sixteen stations on the Atlantic coast and in the Middle West. Thousands of Americans joined in the hilarious party, and the response from the public was enormous. The show was also photographed to sixteen stations on the Atlantic coast and in the Middle West. Thousands of Americans joined in the hilarious party, and the response from the public was enormous. The show was also photographed to sixteen stations on the Atlantic coast and in the Middle West. Thousands of Americans joined in the hilarious party, and the response from the public was enormous.

Teachers and social workers are much excited over this form of providing youth with these wholesome joys. It has been found that there is no better way of fighting the alarming increase of juvenile delinquency, which has shocked all America, than by keeping our boys and girls healthfully and busily employed in doing things they like to do. Band orchestras, and wholesome fun, have demonstrated their value to the public, over and over again.

If teen-age clubs are developed in other parts of America, it is obvious that in homes everywhere youth will catch the infection and form groups for themselves. This of course must be regulated, so that it does not interfere with their school work. It will at least keep many youngsters from the lure of cheap dance halls, and the promises already to "spend so much of my time that it reminds me of a story my Dad used to tell of the old colored man who had a bear by the tail. As he tore down the road he shouted, 'I don't want to go, and I can't steer him, so I might as well sit tight and enjoy the ride!'"

What Will Television Do For Music?

(Continued from Page 339)

1. Developing the technic for the presentation of superior programs.
2. Providing for the vastly greater expense of television programs compared with radio, by securing the advertising sponsors willing to sustain such greatly increased expenditure.

Astonishing as has been some of the presentations given, television programs as a whole are still in their infancy. Will television supersede the great symphonic and concert programs which have made the radio distinguished throughout the world? Our guess is that it will not. One orchestra looks very much like every other orchestra, and televising of great orchestras, and even great concert performances, may offer little advantage. The listeners will not see the music, and the appearance of the players is incidental. In fact, at many chamber music concerts one often sees the audience with closed eyes. "Drink in it," it is said. Yet, as a novelty, the great presentations of the NBC Orchestra conducted by Toscanini have been a real triumph of television. People will want to see noted conductors and solo artists, but as a regular musical diet, they will probably prefer to sit back and dream with their Beethoven, Brahms, Wagner, Franck, and Debussy on the radio.

Television has educational significance which is most exciting. When Dr. Roy Marshall, of the Franklin Institute of Philadelphia, joined the television camera with the Institute's large telescope and focused it upon the moon, he actually brought to the wonder image of the earth's largest satellite right into the homes of thousands of television viewers. The experience was breathtaking. In like fashion, lectures upon science, art, geography, and all manner of cultural subjects lend themselves to television in very practical

and vivid forms. The motion picture travel "shorts" shown are very remarkable and informative.

The problem of television to the motion picture manufacturer may perhaps be a serious one. When really fine films come regularly produced on television, it would seem that many who frequently visit the movies might prefer to stay home. Yet the motion picture theater offers a large screen, the thrill of technical color, and the possibility of showing great civil events and sporting contests "life-size" by television on the screen. There is also the American tendency to "spend an evening out," which will continue to send many to the movies.

The position of the radio comedian and entertainer is another matter. Where they have great personal video charm, or comic interest, television, it would seem, will claim them. Where they do not have this (and many do not) it would be far better for them to be heard and not seen. Vaudeville in television has already proven a sensational success, and has brought laughter and entertainment to millions.

All sports and all the wonderful outdoor delights that may be brought to television by means of the remarkable mobile transmitter units now at large in many of our cities are "natural" for television. Many lists and polls of the "pulling power" of television advertising have been taken, and it is reported that it rates well above both the radio and the press. Some have even made the rash prediction that television will supplant the newspapers at some future date. Arthur Hays Sulzberger, publisher of *The New York Times*, has pointed out that his paper could not be televised. Newspapers are primarily instruments for conveying news, while television is a means of entertainment. There is really no competition between them. They were possible to television in the newspaper so that it could be easily read, it is unthinkable that an audience large enough for this purpose could be assembled to sit the length of time required to go through a few papers. A newspaper like *The Times*, although there has been much dramatic and poetic interest, there can be no question that this has given good music much popular appeal. Here is Fernand Graber (Johann Strauss II) and Miliza Korjus (Carla Donner) in M.G.M.'s famous production, *The Great Waltz*.

As for television's possible effect upon the musical education, we cannot see that it will be anything but beneficial. This was not the case in the early days of radio. At that time, even (Continued on Page 380)

The fiftieth anniversary of the death of Johann Strauss, Jr. ("The Waltz King") is being observed this month in the great Austrian "capital of music." The celebration includes a Festival of Music featuring a Strauss concert by the Vienna Philharmonic in the Grossemusikvereinssaal, a formal, city-wide procession to the grave of the composer, a performance of the Strauss opera, "Fledermaus," and a number of other musical festivities, including a spectacular illumination of the old Gothic City Hall, the great city fountain, and the Strauss monument. Miss Graves' happy picturization of the life of the gay "Schantz" Strauss seems particularly appropriate at this time.

—EDITOR'S NOTE

SHORTLY after the turn of the present century an event of far-reaching musical significance took place in old Vienna. On the afternoon of October 22, 1907, a distinguished visitor entered a suburban oven factory. Black-suited and in top hat he was closely followed by his servant, also in black. At once the old gentleman was escorted to a basement room where he seated himself before a massive furnace. With a curt nod he greeted the workers as they rolled in heavy carts filled with dust-laden manure.

Impulsively the manager, who was directing the men, approached the white-haired figure. "Surely Herr Professor," his tone was pleading, "you will not destroy something which can never be replaced? Everyone knows that Strauss music and Vienna belong to each other."

"You remember our agreement, do you not, Feldman?" harshly interjected the other. "You agreed to

The Story of "Schantz" Strauss

by Norma Ryland Graves

burn this . . . this waste paper for a price of two krones per hundred kilos. That is all which concerns you," waving him imperiously to the door.

Long after twilight had come to the outside world, seventy-two-year-old Eduard Strauss, last survivor of the great musical family, watched the manuscripts of his father, his two brothers, his own . . . consigned to the flames. When it was over, he silently left the room, leaning heavily on his servant's arm.

Thus in the space of five hours, Eduard Strauss destroyed nearly a century's work of his gifted family. Throughout the decades the perennial freshness of *The Beautiful Blue Danube*, *Tales from the Vienna Woods*, *Voices of Spring* has appealed alike to oldsters and teen-agers.

Strangely enough, the carefree music of the Strauss was largely composed when bitter quarrels alienated that Bohemian musical family. For many years members of the family, for years Anna Strauss struggled to give her son the musical education which his father, later, Father Strauss fought a five-year duel with Johann, Jr., for the coveted title, "Waltz King of Vienna." Family jealousy led Eduard and Josef promising to destroy his brother's work. For reasons best known to himself, Eduard subsequently included all family manuscripts.

It was during the glittering reign of Emperor Francis Joseph that the Strauss lived and loved and made music. Their story centers around Johann, Jr.—Schantz or "Schantz" as he was affectionately called

by so many—and the events of a certain night. . . .

For days Vienna had been awaiting the long-awaited "Soirée Danstanz" of October 15, 1844. "Johann Strauss (son) will have the honor of conducting his orchestra for the first time," so read the posters, "and will perform several of his own compositions."

The afternoon of the concert roads leading to the city were jammed with carriages and carriages with pedestrians. In the early dawn, the city streets were bursting with milling thousands. Laughing . . . gesticulating . . . arguing . . . many recalled the time only two decades previous, when the senior Strauss fought Josef Lanner to the last waltz and emerged as Vienna's dancing king.

Now at the peak of his career, handsome Father Strauss set the fashions of the day and the hearts of the ladies fluttering as easily as he set down the music. His was an incomprehensible stream from his pen. In spite of unparalleled triumphs at home and abroad, he wore his musical crown uneasily, for already he realized his son's greater creative talent. In fact, he realized his son's greater creative talent. In fact, he realized his son's greater creative talent. In fact, he realized his son's greater creative talent.

A shout and a parting of the crowd announced Schantz Strauss. He leaped gracefully to the platform with his flowing hair and curly black hair and flashing smile, a handsome nineteen-year-old and elegant, best known to himself, Eduard subsequently included all family manuscripts.

Critically the huge audience settled back to listen. However, until the last group, both the audience and the pale young conductor were aware of the verdict: failure.

With a courageous lift of the head, young Strauss raised his bow. Waltzes flowed from his fingertips in rapid succession. Now mellow with wit, now rolling like the springtime . . . now filled with romance—they set pulses racing, feet tapping. Like a tidal wave, audience enthusiasm rose until *Singendicht* had to be repeated nineteen times.

Success at Last

But it was in his final encore that Schantz Strauss completely captured his audience, and this with his father's most famous waltz, *Lovely-Rhenklänge*. At its conclusion pandemonium broke out. Devoted followers carried Schantz triumphantly from room to room. Women alternately laughed and wept hysterically. In the early dawn, as an exhausted music critic stumbled home, he penned the prophetic words: "Good night, Lanner. Good evening, Father Strauss. Good morning, Son Strauss!"

Although Schantz Strauss was the opening round in the father-son duel, the real test now began. His opening fling at composition had consisted of only five waltzes, three polkas, and two quadrilles. He now bound himself to a grilling program of steady composition to keep abreast of his father, and at the same time support his mother, brothers, and sisters.

Bianchi's musical education, while spasmodic, had been fairly thorough. His mother had seen to that. "No child of mine shall ever become a musician," his father had thundered. However, as the boy grew older, he would steal into his father's room after the latter left for the city and plug the violin strings. Repeated beatings only intensified his passion for music.

"Never mind, liebeschen," his mother comforted him. "Sometime we will find a way for your music. We must."

Secretly, one of his father's discarded violins was mended and Herr Anon, first violinist of the Strauss orchestra and trusted family friend, gave him lessons. There followed short periods of intensive instruction and rigorous schooling in ballroom deportment. Anon frequently standing eleven-year-old Schantz in front of a mirror to demonstrate platform technique.

When, during the next (Continued on Page 356)

JOHANN STRAUSS THROUGH HOLLYWOOD EYES

The masters of music have made exceptional material for the cinema. Handel, Beethoven, Schubert, Mozart, Tchaikovsky, Chopin, and Johann Strauss have proven most acceptable subjects. Although there has been much dramatic and poetic interest, there can be no question that this has given good music much popular appeal. Here is Fernand Graber (Johann Strauss II) and Miliza Korjus (Carla Donner) in M.G.M.'s famous production, *The Great Waltz*.

Russian Masters of Yesterday

A Conference with

Alexander Grechaninoff

World-Renowned Russian-American Composer

by Rose Heylbut

Alexander Grechaninoff, who recently celebrated his eighty-fourth birthday, is one of the great composers to win world-wide recognition during his lifetime. Vigorous and active, he is still busy at work, playing and composing, in his New York home, where he settled down to make his third start in life. He began his notable career in his native Russia, where he remained until 1925. Next he took up residence in Paris until just before the German invasion of World War II, when he came to America. Grechaninoff was born in Moscow, where his family had recently moved from Premysl. He remembers visiting Premysl, as a boy, and watching his grandfather, a bell-ringer, pull the heavy cords of the great church bells. Both his parents loved to sing, his father having a marked preference for religious music. The boy sang in the church choir and at home joined his father in rendering the splendid old religious songs in two-part harmony. Thus, he laid the foundations for his vast knowledge of old Russian church music which was later to prove so important a part of his work. Grechaninoff's father owned a prosperous little grocery store. When the boy was twelve, his father brought home a music-box with which young Alexander, entranced, amused himself all day. Longing for a guitar, which his father refused to buy for him, the child spent without rest for three months, in order to save the three roubles which the instrument cost. He did not even see a piano until he was fourteen. A broken-down instrument was bought for his sister and the boy made friends with it, playing every mel-

ody he heard and teaching himself chord structure. His musical education began when his older brother married a young lady who taught the piano in Moscow and agreed to give the child lessons. Though his parents objected to a musical career for him, Alexander determined to follow the profession of his choice. At seventeen, he had sufficient academic credits to enter the Moscow Conservatory, where his record at the entrance examinations immediately earned him a scholarship. His mother helped him by selling milk from their cow. He studied with Kashkin, Salofonoff, and Arensky, which latter master so discouraged the boy that he left Moscow and entered the Conservatory in St. Petersburg. Here he won the Bréjiaff Prize and studied under Rimsky-Korsakoff. In 1891, just a year after his graduation, he completed his First Symphony. It was successfully performed (1895) under Rimsky's direction, and the young composer was on his way to fame. Grechaninoff has written operas, piano works, works for chamber music, chorus, and orchestra; but his greatest fame, perhaps, rests upon his church music. Foremost in this category are his Third Liturgy, intended for home worship, which was first performed in 1918 by Serge Koussevitzky, and his monumental "Missa Occidentalis," composed for four solo voices, chorus, orchestra, and organ. This was written between 1918 and 1919, and was inspired by the universal meaning of religion. The "Missa Occidentalis" had its first performance in 1943, in Boston, again under Koussevitzky.

—EDITOR'S NOTE.

ling the cymbals. The work we were rehearsing was Tchaikovsky's "Mozartiana" (Tchaikovsky adored Mozart and had arranged this Suite after some movements of Mozart's larger works). Well, we were rehearsing and during the intermission, I stood talking to my teacher. As we spoke, Tchaikovsky came across the room and said something to my teacher. I stood there transfixed, hardly daring to look at the great man who was my teacher. My teacher introduced me to him, and he shook hands very cordially with me, saying, "You have played well! And, of course, parts such as yours are played by young musicians—professionals wouldn't do it half so well!" I was dizzy with joy, and my schoolmates joked me about not washing the hand that Tchaikovsky had touched!

Another experience I had concerned César Cui—and it illustrates, I think, the fact that even recognized musicians would do well to keep up their studies! Cui, who began as a military engineer, had a fine musical sense and a fine education, and he was much more simply—and I think that this is a good thing. What is happening, I think, is that music is completing a cycle and returning to sounder, saner values. Our earliest music was

Looking through it, I found the names of Rachmaninoff and Grechaninoff tucked away among a group of most unimportant composers, and nothing whatever said about our songs! It was, of course, a great blow to find myself so utterly neglected. Had my work been criticized, no matter how severely, I should have been grateful to have my shortcomings pointed out to me; but to be passed over completely—I felt disappointment and anger. I went to see Cui, and I took a number of my songs with me. Cui was charming. With some embarrassment, he acknowledged that he knew nothing of my songs—he had not even seen them—and had written to me simply on the strength of the songs he did know. Then he looked at my songs, praised them, and promised to repair his mistake in the next edition of his book.

Naturally, in my long career, I have seen many changes in music. My personal feeling is that the so-called "modern music" is no longer so strong as it was some years ago—even Prokofiev is writing much more simply—and I think that this is a good thing. What is happening, I think, is that music is completing a cycle and returning to sounder, saner values. Our earliest music was

(Continued on Page 389)

Our Country is Hungry for Good Music

A Post-War Candid Camera View of the Ever-Expanding Interest in Music in America

by Doron K. Antrim

WHEN Lauritz Melchior, the Metropolitan's round tenor, who concertizes with a two character piano and a thirty-five-piece orchestra, stopped off to sing at Oakland, California, it was not unlike circus day. Twenty-five ex-flying Tigers roared out to escort the Melchior party to the city gates; a broadcast in music-drama amounted to an expedition; the approach of the air fleet; a parade, headed by the mayor and the bowing emissary of song, began on his arrival. Then the climax—a concert. Of course, it was a sell-out.

For the past three years, concert artists have been having a field day in America, doing a booming business with the demand 'way short of supply. Top singers, pianists, violinists, known to radio and movies, are getting up to five thousand dollars an appearance.

Hundreds of lesser-knowns are reaping the rewards of concert giving. The season, formerly eight months, is now year round. Bowls, pavilions, parks, festivals, carry on in the summer months. Or come summer, artists hop down to South America for a round where the winter season is in full swing. The United States is now looking agent for the world.

Concert fans, those who go for Grade A music—symphony, opera, recitals—have multiplied phenomenally in past years. Value puts their number at twenty-nine million. We boast of being a baseball country of eighty million fans. With almost double that number of concert fans, there's something to be said for America, the music.

Music to the Far Corners

For this purpose of musical interest, thank the technicians responsible for the phonograph, radio, sound film. Each of these mediums at first threw fear into the ranks of the musicians. They thought the concert

business was doomed. "Canned music," they said, will kill live music as dead as the dodo bird. Why should people pay good money to hear a prima donna in the music hall when they can hear her in the living room, or at the movies? That's what they thought.

Here's what happened. These sound mediums took great music out of large cities and introduced it by turning a knob, the home folks lent an ear. They liked some of it. Eventually they wanted to see the musician come alive.

That was made possible largely by community and civic concerts. Prior to World War I, top artists were booked in key cities, or on lyceum and chautauqua chains. Towns of five thousand population rarely got a look-in. Or if they did, there usually was a deficit which was made up by the more opulent city fathers, "patrons of the arts."

In 1920: Ward French, president of Community Concerts, Inc., was "peddling" artists for Chicago's old Redpath Chautauqua booking agency. Fed up with dodging places where some irate sponsors who had been nipped, wanted to run him out of town on sight, he began dreaming of concerts without deficits. Then it hit him—a plan. And why not?

In collaboration with Dena Harshbarger, another Chicago manager, he went to Battle Creek, Michigan, and persuaded local business and music groups into the advantages of bringing culture to their city on a subscription basis. Enough advance subscriptions were secured to date the pianist, Harold Bauer.

Following this success, he began offering towns a season of concerts for five dollars per subscription. The first season was in the fall, the artists were selected by local groups, and dates were set. It was all in the bag before the season started; an assured audience, no deficit, no spluttering sponsors to divert. Every body was happy. This movement spread from town to town until Columbia Concerts, Inc. listing more musicians from his music players to harpists, took it over. Another large management agent, National Concerts and Artists Corporation, towns in the United States and Canada, including Juneau, Alaska, have concert seasons every year, when they hear the great and near great at movie prices.

A Changing Picture

All of which has changed the picture considerably for concert musicians. Their numbers and bank rolls have increased. They are frequently "made" overnight. Even their appearance has changed. The men no longer boycott the barbers; nor does a diva resemble an over-stuffed sofa.

How different from pre-radio days, when the artist often plugged along for years to become box-office. Fritz Kreisler was middle-aged before he got to fill Carnegie Hall in New York at a top fee. Pianists often resorted to stunts to attract crowds. One such advertised he'd select ladies from the audience and play for them a twelve piano ensemble, always being



Photo by John Alfred River

HELEN TRAUBEL

Famous American-trained dramatic soprano.

careful to rehearse his group beforehand. One evening a member didn't show up and he approached an attractive blonde in the front row. "But I don't know a note of music," she protested. "Never mind," he said, "just make motions while the others are playing." All went well until a rest in the ensemble, when everyone stopped playing but this lady who continued to gesture over the keyboard.

Starting a concert career was pretty much of a gamble then. The tyro hired a hall in New York at from one to three thousand dollars, depending on the size of the hall. Everything depended upon whether the critics attended and were kind. Given bad notices in the daily press, or none at all, the incumbent went back to his teaching. Heards-peristed until they got a break in the papers. If reviews were favorable, a manager might be persuaded to take over. Breaking in has now become speedier and less hazardous.

Aspects of this incident. Not long ago a personable young Irishman was singing locally in his native County Limerick. One evening at Dublin's old Shelburne Hotel, he sang for the erstwhile king of tenors, John McCormack. John liked the lad's voice and said: "He is the one most likely to succeed me," which the AP picked up and carried over the world. Within a week, our young tenor was swamped with fabulous offers from Hollywood concert managers, record companies. Being one not easily swept off his feet, he threw most of them away, but did make a record for "His Master's Voice" in England. Before the record was released, a pressing was sent to this country and sight unseen, Christopher Lynch was sold to Voice of Firestone and booked for thirty concerts.

Mimi Benzell, one of the glamor girls of the Met, had sung around in glee clubs at school and college, but didn't take her voice seriously until one summer vacation. Wondering how she (Continued on Page 390)



MR. AND MRS. LAURITZ MELCHIOR ARRIVE

The famous tenor accomplishes his country-wide tours by chartered American Airlines plane. He travels with two planes carrying a thirty-five piece orchestra. Speed, speed, speed!

JUNE, 1949

Photo by S. Soriano
ALEXANDER GRECHANINOFF

Interesting Records for Everybody

by Peter Hugh Reed

MOST readers have heard by now of the new 45 revolutions per minute record of Victor. Two points of interest about this set it apart from all others. In the first place, by using only a small portion of the outer edge of the record, Victor engineers have stayed in the margin of distortion-free musical reproduction. Secondly, the smallness of the disc, 6 1/2 inches in diameter, allows for finer quality of vinylite and a more silent surface. The record player issued in conjunction with this is an unusually efficient one, with a changer operating rapidly. On extended-range equipment, the reproduction of this disc is extraordinarily clear and realistic. However, to acquire such results one must have an extended-range pickup placed on the player. Commercial machines such as the range of the record-armed in half. This hardly serves the record to best advantage, and though it is true that many of the 45's heard to date sound better on commercial equipment than do 78 counterparts it cannot be said that all are markedly ahead of a smooth-surfaced 78 disc.

These new records can be played on long-playing equipment by placing a small aluminum ring (now on the market) over the spindle of the turntable. Of the utmost importance in playing it this way is the 45 r.p.m. stroboscope, which permits one to adjust the turntable to the correct speed. Most two-way motors can be stopped at any speed between 33 and 78 r.p.m., but the stroboscope is essential.

Our advice to the record buyer is to endeavor to hear, before buying, the new 45's reproduced on equipment as near to their own as possible. Test the disc with its 78 counterpart. By doing this, one can determine for himself whether the quality is sufficiently marked to prompt a radical change in record collecting. There would seem to be a prevailing belief among many record buyers that the 78 r.p.m. record has been made obsolete by the new 45's and 33's. This is a fallacy. The companies are still continuing to make extensive tests on this new record, further comments and comparisons will have to await a later date.

Beethoven: Egmont-Overture, Op. 84: The Philharmonic Orchestra, Alceo Galliera, conductor. Columbia disc 72724-D.

Brahms: Hungarian Dances Nos. 5, 7, 12, 13, 6, 21, 19, 1: The Pittsburgh Symphony Orchestra, Fritz Reiner, conductor. Columbia set MX-309 or Microgroove disc ML 4116 (coupled with Strauss Waltzes). Griffes: *The White Peacock*, Op. 7, No. 1: The Philharmonic Symphony Orchestra of New York, Leopold Stokowski, conductor. Columbia disc 19012-D or Microgroove 7" disc 3-117.

Liszt: Hungarian Rhapsody No. 2: The Boston "Pops" Orchestra, Arthur Fiedler, conductor. Victor disc 12-0763.

Liszt: Les Preludes: Leopold Stokowski and His Orchestra, Victor set DM-127.

Kavel: Ma Mere Joye-Suite: Boston Symphony Orchestra, Serge Koussevitzky, conductor. Victor set DM-1268.

Strauss: Johann: Roses in the South-Waltz: The Pittsburgh Symphony Orchestra, Fritz Reiner, conductor. Columbia disc 12941-D.

Strauss, Richard: Intermezzo-Entr'acte, and Minuet of Lully: The Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 12-0735.

Strauss, Richard (arr. Doberler-Singer): Der Rosenkavalier-Waltzes: The Boston "Pops" Orchestra, Arthur Fiedler, conductor. Victor disc 12-0762.

The best recording of the above group is Liszt's

"Les Preludes." Its sumptuous realism, save for some dulplines of string tone, is just reason for the popularity of this popular work. Moreover, the Stokowski interpretation reveals an unexpected and most welcome musical sobriety which serves the music to advantage. . . . Galliera's performance of the "Egmont" vantage. . . . Griffes' Peacock offers a long-playing version. . . . Griffes' Peacock suggests an exotic bird, quasi-oriental in character. Students of the piano will know this piece, originally written for that instrument. It was orchestrated for the dancer Boehm's use and since has become well known in this version, which assuredly points up its charm and color. Stokowski gives it an opulent performance. . . . One is tempted to say: "What! Another Hungarian Rhapsody No. 2?" Yet Fiedler is one to indulge in excesses or distort any piece, so his reading of this work is appreciated for the forthrightness of the playing and the excellent recording.

Reiner is a bit athletic in the Johann Strauss waltz. Exciting playing which does not retard memories of Bruno Walter's more affectionate handling of these melodies. . . . In his opera *Intermezzo*, Richard Strauss reverted to a "bel canto" style. The *Entr'acte* recorded offers a lush, richly scored treatment of polyphonic lines, which Becham plays with polish and restraint. The little Minuet, added as a filler, is from the composer's "Buerger als Edelmann" score. . . . The new version of the "Rosenkavalier" waltzes, though splendidly recorded, seems rather disjointed, which may be owing to the arrangement, as much as to Fiedler's forthright treatment.

Mendelssohn: Symphony No. 4 in A major, Op. 90 (Italian): The Cleveland Symphony Orchestra, George Szell, conductor. Columbia set MM-773 or Microgroove disc ML 4127 (coupled with Mendelssohn: *Capriccio Brillante*). Schumann: *Manfred-Overture*, Op. 115: Beethoven: *Consecration of the House-Overture*, Op. 124: NBC Symphony Orchestra, Arturo Toscanini, conductor. Victor set 1287.

The recent performance of the Mendelssohn symphony by Koussevitzky is not greatly challenged by that of Szell. The latter takes the opening movement at a breathtaking pace, making for an unpleasant abruptness of string tone on occasion. His slow movement is also played faster than we usually hear it. Throughout the performance there is a keen energy that keeps the music consistently black and white. Koussevitzky, with his refinement and polish, achieves a wider range of tonal coloring and at the same time substantiates the joyful qualities of the music. . . . It has always seemed to us that Schumann's "Manfred" Overture was one of his best orchestral works, a position in which he came closer to Beethoven than

in any other. It is fortunate that Toscanini, with his dynamic intensity, takes up the cudgels for this music for his vibrant performance is one that will promote wider appreciation of it. Though the Beethoven overture has been recorded twice before, it has never been a popular seller on records, any more than in the concert hall. Yet it remains one of the composer's finest overtures. One is grateful that Toscanini again brings it to the attention of the record-buying public, for his performance, more judiciously paced than those of his predecessors, does notable justice to the majesty and musical sapience of this score.

Chopin: Etudes, Op. 10, No. 3; Op. 25, No. 3; Op. 10, No. 5; Byron Janis (piano). Victor disc 12-0431. **Chopin: Nine Mazurkas:** Maryla Jonas (piano). Columbia set 810 or Microgroove disc ML 2036. **Copland: Piano Sonata:** Leonard Bernstein. Victor set 1278. **Kabalevsky: Sonata No. 3, Op. 46:** Vladimir Horowitz (piano). Victor set 1282. **Mozart: Sonata in F, K. 332:** Bach-Busoni: Nun komm, der Heilende! Vladimir Horowitz, Victor set 1284.



GREGOR PIATIGORSKY

Stravinsky: Concerto for Two Pianos: Vera Appletton and Michael Field (duo-pianists). Vox set 634.

The admirable restraint and neatness of the youthful Janis in the three Chopin études offers a valuable lesson for more impetuous students. . . . Of Maryla Jonas, it has been said, "She is essentially a minimalist." Her choice of Chopin mazurkas, which, neither more representative nor always the finest, serves more often than not to exploit her best qualities—delicacy, grace, and nuance. . . . Bernstein plays Copland's sonata in the right manner with a romantic feeling on occasion that is most suitable to its lyrical parts. The composition is an improvisatory one, largely exploiting rising and falling tonalities in the modern manner, and requires several hearings to grasp its import. . . . Horowitz's immaculate articulation and radiant dynamics are exploited to their best in the Kabalevsky sonata, an effective opus more showy than musically meritorious. The Bach-Busoni seems almost made for the pianist, but the Mozart lacks an essential polished urbanity. For all the careful playing here, the mood tends to monotony in coloration. It is the quality of sound, (Continued on Page 384)

RECORDS

MUSIC HISTORY IN DOCUMENTS

"THE BOOK OF MUSICAL DOCUMENTS." By Dr. Paul Nettl. Pages, 381. Price, \$5.00. Publisher, Philosophical Library.

Dr. Nettl, diligent musical archeologist, has plowed through many an ancient musical excavation to bring together this miscellany of musical curiosities and facts, which range from ancient times down to Debussy and Shostakovich. It is a rather amazing compilation of original documents. The sources insure the authenticity of the book. Musicians may browse through its pages and learn many entertaining facts. The chapter upon Beethoven is especially interesting.

MUSICAL METER

"THE SYMPHONIES OF MOZART." By Georges de Saint-Foix. Translated by Leslie Orre. Pages, 221. Price, \$3.00. Publisher, Alfred A. Knopf.

Mozart was certainly the greatest musical meter to flash across the musical firmament. His life span was thirty-five years. Inasmuch as he commenced to compose when he was a boy, he spent less than thirty years at the art of composition. In view of this, his product was enormous. His first symphonies, written before he was ten, are marvels of precocity. Saint-Foix, a pupil of d'Indy, has made himself a Mozart specialist, and his book, now appearing in English for the first time, is a fine contribution to Mozartiana.

A MUSICAL PHILOSOPHY

"BEYOND THE TONAL HORIZON OF MUSIC." By Frederick William Schlicher. Pages, 45. Price, \$3.50. Publisher, Schlicher Book Foundation.

Dr. Schlicher, a graduate of Syracuse University (Mus. Bac., Mus. M., Mus. Doc.), studied in Paris with Guilmant and Darius. From 1910 to 1923 he was organist of the Collegiate Church of St. Nicholas, New York City. Turning his attention to text books upon creative harmony, he gained an invaluable position as a teacher of theory. In "Beyond the Tonal Horizon of Music," however, he enters a new field with a series of general philosophical observations derived from his lifetime experience in music. These presents in a series of detached paragraphs addressed to the musician, the clergy, and the music lover.

READING MUSIC

"PIANO SIGHT-READING CAN BE TAUGHT." By Ida Elkan. Pages, 63. Price, \$1.00. Publishers, Music Sightreading Publications.

Miss Elkan has written a spirited and "different" book on sightreading, with many helpful hints gained in twenty-five years of lecturing upon the subject. The book is illustrated with original caricatures.

A Singer's Haven

"MUSIC FOR THE VOICE." By Sergius Kagen. Pages, 507. Price, \$5.00. Publisher, Rinehart & Company, Inc.

Here we have a voluminous list of concert and teaching material for voice. It contains a catalog of (I) Songs and Airs in All Languages, (II) Songs of the Nineteenth and Twentieth Centuries, (III) Folk Songs, (IV) Operatic Excerpts. The catalog deals largely with songs that the writer believes to be of permanent value. This of course is a matter of opinion on a subject about which anyone is entitled to be wrong. However extensive the list may be, it cannot be all-comprehensive, for there are still hundreds of songs of high artistic and practical value that any experienced teacher could suggest. The book is dedicated to the memory of Mme. Sembrich, with whom Mr. Kagen was associated professionally. Mr. Ernest Hutcheson, Mesdames Eva Gauthier, Paula Friedl, and others assisted in the preparation of the book.

Etude Music Lover's Bookshelf



by B. Meredith Cadman

A DISTINGUISHED ORGAN COLLECTION

"THE FIRST FOUR CENTURIES OF MUSIC FOR THE ORGAN." By John Klein. Two Volumes. Pages, 478. Price, \$20.00. Publisher, Associated Music Publishers, Inc.

Musicians of America may be exceedingly proud of this exceptionally fine specimen of musical scholarship, representing seventy-one composers (Johann Sebastian Bach, his colleagues and predecessors) through seventy-two representative specimens of their art.

Starting with a chronological chart of the composers, this gives to many for the first time the background of musical achievement which led up to the towering J.S.B. The music is accompanied by excellently written annotations and rare illustrations. Abundant space has been given to the plates so that there is no crowding of the notes. This facilitates reading and performance.

The book has been received with "rave" letters of appreciation from the author's contemporary organists. Serious organists everywhere are finding this a "must" publication.

John Klein hails from the Pennsylvania "Dutch" district where he was organist of the Jerusalem Lutheran Church in Schuylkill. He studied at the Philadelphia Musical Academy under Dr. H. Alexander and at Matthews and Dr. Rolfe Matland. He was

awarded a scholarship and went abroad to study conducting and the organ with Franz Sauer in Salzburg and Vienna. In 1937 he was graduated from Ursinus College, and again he went to Europe where he studied with Nadia Boulanger, Marcel Dupré, M. Ravel, and made trips to European music centers. After a period as organist in Columbus, Ohio, he joined the armed forces in the Infantry division for two years. Since then he has written for moving pictures and compositions stand to the record of this able and brilliant American organist.

OVER THE AIR

"RADIO LISTENING IN AMERICA." By Paul F. Lazarsfeld and Patricia K. Kendall. Pages, 178. Price, \$2.50. Publisher, Prentice-Hall, Inc.

If you want to have voluminous statistics relating to the reaction of the American Public to the radio, you cannot possibly find a better work than this survey by members of the Bureau of Applied Social Research of Columbia University. Hundreds of millions of dollars are invested in radio equipment in America today. The commercial interests employing the radio and the commercial interests employing the radio look to it to move stocks of merchandise running up into the billions. Educators will also find the book most interesting and helpful as a means of calibrating the interests of the public in such matters as public issues, classical music, semi-classical music, religious subjects, drama, news, sports, quiz shows, hillbilly music, mysteries, comedy, and dance music. Here are some of the relative tabulations of demography among those who are content with the radio as it is in evening programs:

News—76%	Mysteries—43
Comedy—62	Sports—35
Quiz Shows—59	Semi-Classical Music—35
Dance Music—50	Classical Music—29
Complete Drama—49	Hillbilly Music—27

LITURGICAL MUSIC

"TWENTY CENTURIES OF CATHOLIC CHURCH MUSIC." By Erwin Esser Nemmers, Mus. M., A.M., LL. B. Pages, 213. Price, \$4.00. Publisher, The Bruce Publishing Co.

Erwin Esser Nemmers, a brilliant young writer and lecturer on the staffs of Marquette University and the University of Wisconsin, traces the story of music in the Catholic Church from the earliest Greek, Hebrew, Roman, and Byzantine influences down to such American notables (well-known to ETUDE readers through contributions) as Nicola A. Montani, Richard K. Biggs and J. Vincent Higginson (Cyr de Brant). The work is scholarly, splendidly documented, and very comprehensive for its length. The book contains a translation of the Moto Proprio of Pope Pius X on Sacred Music, pronounced November 22, 1903, which many Catholics and non-Catholics will find very informative.



JOHN KLEIN

The Teacher's Round Table

MTNA Convention Echoes

There was a record attendance in Chicago and the Forums drew large audiences of interested listeners. It was, as always, the piano meetings which proved to be the most popular. One of the subjects coming up for discussion was the perennial question of the three B's versus the three C's or Bach, Beethoven, and Brahms against Czerny, Clementi, and Cramer. Can passages from master works be used in an advanced course for technical practice? This has been proposed several times in contributions to ETUDE, but no conclusion has ever been reached and the matter remains one of personal opinion.

One morning at the Convention a paper favoring the exercises was read, and comments from the audience were invited. Saul Dorfman of the Roosevelt College School of Music raised his hand and soon it was obvious that he was strongly on the side of the three B's. This led to a lively exchange, and at one point Rudolf Ganz, whose wit is always present, injected humor into the debate by asking the challenger if he could play the C major scale in the style of Beethoven, Chopin, and Stravinsky. The audience greeted this unexpected question but didn't bring the matter over to a solution, so it was natural that during a Forum which I conducted a few days later at the same Roosevelt College my own reaction was sought by the participants.

It seems to me that "riding the fence" is the most reasonable and advisable answer, and here is why: a distinction ought to be made between the words "exercises" and "études." There is a vast difference between them, indeed. What I understand by exercises is a series of pianistic gymnastics. The keyboard becomes a real exerciser which, if cleverly used, is certain to bring strength, flexibility, reach, and independence to the fingers. Some phases of these gymnastics can hardly be matched by excerpts taken from fantasies or concertos of the repertoire. But it is well understood that such exercises there is absolutely no music; their one and only aim is to bring under control as quickly as possible, undeveloped or reticent muscles and joints. On the other hand the études—Cramer in particular—assume a certain musical logic which keeps them farther away from the purely didactic issue. For this reason their usefulness can often be rivaled by passages selected from the great pianistic literature. Czerny's and Clementi's études are sometimes overdeveloped, too, and apt to cause physical and mental fatigue. Summing up, I would recommend a wise choice when prescribing the three C's: half a dozen for a little more by each author should prove sufficient, and the teacher should pick out each pupil's individual needs.

As for the daily work on the masterpieces of the current repertoire, it is obvious that anyone who is skillful in the "art of practicing" will use part of them as additional technical drill. He will work with rhythms, transposition, devices which increase the difficulty and

Conducted by

Maurice Dumesnil, Mus. Doc.



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

attack it from various angles. In the end, what does this mean? More exercises, and as a result, more rapid progress, which after all is the aim pursued by my own reaction was sought by the participants.

In another section of the Convention, a valuable paper on Class Piano teaching was delivered by Esther Rennick of Birmingham, Alabama. "Sure enough," she said, "Shakespeare was right when in 'Richard II' he wrote:

"How sweet music is
When time is broke and no
proportion kept."
Indeed, half a dozen notes mixed with six kinds of rhythm isn't conducive to sweet music, but the blizzard of the sheer joy of class work with youngsters, plus the fact that the musical results far exceed our expectation, compensates for occasional outbreaks of cacophony."

Mrs. Rennick started her class work by "overlapping" pupils, a thing to my knowledge never heard of before. The two pianos in her studio enabled two students to play together, chords and Hanon at the same time. In this way each student received forty minutes of work, more pupils were brought into action, two of them sitting at each piano at the same time. When these combined efforts worked wonders, the schedule of the following year was arranged in such fashion as to have four girls playing double duets, double ensembles, and working out cadences or learning to write simple four-part harmony using the blackboard, theory paper, and the keyboard.

Must the success, naturally, depends upon the teacher—her preparation, ability, alertness, ingenuity, understanding of children, and love of that special work. A great deal hinges also upon the adequate grouping of students upon the adequate grouping of students. To bring best results, class work ought to be individualistic as well. Finally, the teacher must use her initiative in ar-

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

ranging and leading cleverly devised, imaginative programs.

"Class is an adventure," she insists, "it inspires and creates enthusiasm for music." Mrs. Rennick concluded, "It gives a child first-hand understanding of the importance of music in life, and prepares him not only to play Bach and Beethoven for his own enjoyment, but to be successful when called upon to perform in church, school, or public. It puts him at ease when he provides programs for weddings, receptions, and all public functions where music is used. Class Piano work is fascinating, and a point not to be overlooked: the teacher avoids boredom and has a lot of fun."

Congratulations to Esther Rennick for this enlightening episode!

Brahms Rhythms

Please include rhythms of *Intermezzo, Opus 219, No. 3*, by Brahms. It lends itself to two different rhythms: 4/4 in places, and 3/4 in other places. In Measure 19 there even seems to be a choice between the two. Would you also define rhythmic in *Intermezzo, Opus 117, No. 4*, which present the same problem? Thank you in advance.

—M. B. Oregon.

Although your definition is correct I advise you against counting when performing these two compositions. Brahms, you have noticed in other pieces as well, was very fond of this shifting of values, which proves captivating when played easily, smoothly, flexibly. That's why we should avoid the stiffness inseparable to strict counting.

The pace of the music—whatever the tempo or character—must proceed unhindered. After working out the technical part and acquiring full mastery over the text, you ought to do analytical analysis and give yourself entirely to the enjoyment of these contrasting rhythms which must be "felt"—not emphasized—as the lovely music flows along in all its charm.

No Bach Fan, Hel

I am a high school student and I am distressed because I cannot make myself like Bach, and still many other boys play it and like it and they think it is wonderful. Is it perhaps because I have some inventions in two parts and I find them very dry. Now my teacher has given me simple four-part but the first part, and I feel the same. Could you suggest any works by Bach that would have more charm? Perhaps I would like them better. Thank you very much in advance.

—D. A. New Hampshire.

Bach, dry? How can you say such a thing? My young friend, Bach is among all musicians the very one whose works are richest in deep, noble, serene beauty. Take, for instance, the Preludes

in E-flat minor and B-flat minor from The Well-Tempered Clavier; to have can help being moved by the profound, total, exhilarating splendor of those harmonies. Even in the "Little Preludes for the Beginners" you will find a formidable piece—lyric, too—like the C minor Prelude "for the Lute." Bach is the most universal of all masters; he can rise to the greatest heights then come down to earth and enchant us with delicate minuets, charming musettes, alert bourées.

Unfortunately there are too many—can it be that you are one of them—who fail to discover the proper interpretation and make Bach sound like an exercise. Still we should never forget that when I wrote this music I was alive, and very much so. Why, then, not play him in a way that is alive too, taking greatest care of the phrasing, the punctuation, the accents, the rhythmic cadence, the coloring? This is fascinating work, for we know that Bach himself never wrote any indications to that effect and left the whole matter to the discretion and tact of the performer. What an opportunity this is for each one to use his imagination, to work out his own individual conception!

With good musical common sense and love, "Nothing great was ever achieved without enthusiasm." The great masters all had this enthusiasm, which unquestionably helped them to develop into famous musicians, and no doubt their teachers also did it. Young Charles Gounod was inspired by his mother's enthusiasm. Little Wolfgang Mozart had so much enthusiasm himself that he could not leave the piano alone, even when he was so small he could hardly reach the keys.

The Little Nigar

Will you be so kind as to give me some information about the piece, *The Little Nigar*, by Claude Debussy? I would like to know if there is a story connected with it. If the publisher himself tells the story. Would you please advise me as to where I could find it? Thank you.

—(Miss) J. A. Utah

There is no particular story behind this charming little piece except the following one connected with its publication. When, in the Nineties, Théodore Lacock wrote his Piano Method, he asked several prominent composers to write a short number to be included in an appendix. Saint-Saëns, Massenet, Fauré, Widor contributed, among others, and Debussy was asked by a young man, probably thought it an honor to be among such distinguished company.

Later on, in 1933, the publisher of the Piano Method, Alphonse Leduc, awakened to the great commercial value of the piece if it could be printed separately. He arranged for the rights with Lacock's widow and asked me to do the same with Mme. Debussy. This was settled, I advised M. Leduc to enlarge it by making a repeat (however you will notice that the "a tempo" coming before the second motive of the piece was taken, since the few notes C-D-E-G in left hand, with B-flat in right hand are not repeated the second time. This has been corrected, yes).

But Debussy had used *The Little Nigar* theme as the English soldier theme in one of his latest works, "La Boite à Joujoux" ("The Toy Box") published by Durand in 1918. This was a trouble, and almost led to a lawsuit between the two firms. Things were adjusted, however.

Reconsider *The Little Nigar* as a necessary introduction to *Gallie's Cake Walk*, for it is in the same idiom but much easier to play. You can obtain it from the publishers of ETUDE.

HAVE you ever yawned through a recital and wished that you were home reading a good book? Have you perhaps gone, much against your will, expecting to be bored, only because your favorite niece, or maybe your own little Suise or Johnny was playing? So have I. I determined, therefore, that if I ever gave a recital it was going to be one that everybody would enjoy enough to want to come again.

The professional musician knows better than anyone else that he cannot expect to permit any of his audiences to yawn. When Mr. Turbi or Mr. Horowitz goes to the keyboard, they must command interest and attention every second of the time, or they know they will be lost to the concert field. The minute Arthur Schnitzler raises his baton there is a breathless hush which is not broken until the last note of the orchestra number dies down. When Vaughn Monroe starts to sing, he knows that not only his voice, but his personality and his own enthusiasm must hold the audience from start to finish.

Without any real desire on my part I was suddenly practically "railroaded" into being a piano teacher. I took on Jack, the son of a friend of mine, a lovable youngster, eager to learn how to play. At the end of the year I found myself with nine pupils. The next year I had twenty-six, including a rhythm class of small children from three to seven their next one hour every week. This little class has been a most interesting and refreshing experience.

The smart teacher capitalizes enthusiasm from the start, and remembers Ralph Waldo Emerson's famous line, "Nothing great was ever achieved without enthusiasm." The great masters all had this enthusiasm, which unquestionably helped them to develop into famous musicians, and no doubt their teachers also did it. Young Charles Gounod was inspired by his mother's enthusiasm. Little Wolfgang Mozart had so much enthusiasm himself that he could not leave the piano alone, even when he was so small he could hardly reach the keys.

The Rhythm Band Helps

My young pupils were all eager little enthusiasts who seemed to catch on to their new task. I was resolved to try to hold this enthusiasm and to keep them enjoying their music from the smallest child, who was three, to the oldest, who was twelve. The rhythm class had half an hour of instruction on the piano, to learn the feel of it, the sound of it, and with the aid of a musical picture book they all learned to play several easy melodies, chiefly by rote, starting

Make Your Recitals Interesting!

by Karin Asbrand

with Middle-C. The other half-hour was spent learning to beat time to music by clapping their hands, by beating time with their feet, and with the aid of rhythm instruments. They learned the use of the baton, and how to lead a band. They all took turns in being the leader. They also learned some simple dance steps, and some cute action songs and games in which they all delighted. Musical games kept them from being tired or bored. Several of the older ones learned to play a few simple melodies, so that the others could sing. All in all, it was fun for both teacher and children.

Children need to learn to do things together, hence duets, violin and vocal numbers, rhythm games, and dances are all excellent means of creating love for music. It is amazing what talent can be drawn from a small group of youngsters. Some of the smallest tots have charming little voices and love to use them. They have no inhibitions and enjoy entertaining the group. Among the older children were several potential Deanna Durbins and Bing Crosbys. Eleven-year-old Amariyllis, for example, a young genius who wanted to learn how to do everything, including play the piano and violin, dance, and recite, could be a one-man show at any time, and had to be repressed to keep her from overdoing. She excelled at the piano and played Beethoven's "Moonlight" Sonata at the recital with skill and ardor. Then there was eleven-year-old Joanne whose nimble fingers would have made even a mature pianist sit up and take notice, and whose voice, I am sure, if trained, will some day stir thousands of people.

Even while learning things as dull and trite as scales and exercises a child can experience real enjoyment by seeing how many minutes by the clock it will take him to learn a certain exercise, or how fast and accurately he can learn to play a scale. Frankly, I think pretty pieces are as good practice as exercises, and what a child likes he will always learn more quickly. If any of the children showed a marked antipathy for a particular exercise, I promptly substituted for it something else chosen, preferably, by the child. Scales, too, also had to be made a "must" in any musical program, but they, too, can be made interesting.

Set a Goal

Playing parts of a piece through will give the teacher a child's reaction. Noting a pleased expression steal over his face, lighting up his eyes with pleasure, is sure to tell you that the piece is perfect. Why make a youngster wade through a long, distasteful piece, when there are so many lovely things to play that will develop technique and skill, as well as enthusiasm and love for music?

At the very beginning of the year I set as a goal for each child, the recital. The children played the piano and the other in June. Even the smallest child has this goal in view, although the very little

people play only at the big recital at the end of the year. To date, there have been three recitals, the first, second in my own home, and the third in the parish hall of one of the local churches. The first one was a small social gathering of parents and pupils. There were nine children taking part, and I knew the parents would not be bored. We had a nice little program which the youngsters put over with confidence and poise, including duets and violin numbers. The second recital at mid-year, also in my home, was crowded to the doors. My living room, fortunately, is very spacious, but the children had to play with people practically sitting in their laps, which isn't easy.

This time, also, the children really entertained their audience, playing with each other, for each other, and solo—not like little automatons who had been mechanically taught to do just that and no more, but as full-fledged little entertainers who really enjoyed performing before an audience. They seemed to take pride not only in their own, but in each other's accomplishments. We finished off with a social—ice cream and cookies for the children, coffee and cakes for the adults. Everybody got together and became acquainted. The parents had a chance to discuss their progeny with each other, how they practiced, what music they especially liked, and I learned to know both parents and children better. The youngsters, too, got together on common ground, and I had a chance to get some more ideas.

Come the Big Recital

The secret of the success of any recital is enjoyment, with enthusiasm as the keynote, not only of the audience but of the young performer, because if the child isn't enthusiastic enough to enjoy the experience, then no one else will enjoy it, either. I don't believe there is any child who will go out of his way to play at a recital or even before an audience, except perhaps the show-off. If a child, however, has learned to play a piece so thoroughly that he is sure of himself and his confidence in his own playing, and the enthusiasm and constant encouragement of his teacher, he will enjoy playing it for other people. The pieces that he is to play, therefore, should always be within his grasp. Scarcely a year ago, I had a ten-year-old Teddy, who had played for two years with another teacher before coming to me, refused pointblank to play at a recital. His mother told me that he had never played at one, and never would, and that she would never force him, which was what it should be. I told him frankly that I thought he was a pretty poor sport, and that if I could play as well as he did I would certainly want to play and entertain people. He played at two recitals, and did a very fine job of both performances.

In June came the big recital, which was more in the form of a musical entertainment. The children had a quartette act, a song, a recitation, a play, a planned far enough ahead so that each one, even to the smallest tot, knew just what she was going to do and when she was going to do it. There were several novel numbers by the children, a couple of rhythm band numbers, an animal cracker tap by four little maids in costume, a tambourine solo by three-year-old Bobbie in costume, duets, several vocal solos by some of the little girls accompanied by other of the girls on piano and violin or singing, and violin solos. It ended with a Cinderella musical pantomime in costume, with the children acting out the Cinderella story as it was read, and with others of the children playing the piano and the violin. The young performers entered into the spirit of the thing with great enthusiasm. It took time, forethought, and imagination, but it was well worth it. Nobody had time to be (Continued on Page 390)

Photo by William Charles

ELEVEN-YEAR-OLD AMARIYLLIS PLAYS HER PIECE

The Elements of Bel Canto

A Conference with

Ebe Stignani

Internationally Renowned Italian Mezzo-Soprano

by Stephen West

The meteoric appearance in America of Ebe Stignani proves again that what an artist needs is not heralding and press agency, but art. Throughout Europe and South America, Mme. Stignani ranks as perhaps the foremost singer of her time. Until 1948, she was known here only by those who make a point of investigating musical trends abroad. She arrived here without fanfare and established herself in her first appearance as an artist of first magnitude. The scope and beauty of her voice, her extraordinary surety, and her compelling magnetism of projection have drawn enthusiastic plaudits from audiences and critics alike. Born in Naples, Mme. Stignani early showed her marked musical aptitude, entering the Naples Conservatory as a piano student at the age of eight. She remained there for nine years, completing the first course in piano, theory, harmony, and composition. She had always sung, and joined the Conservatory's choral classes chiefly for her own pleasure. Her voice was discovered when she was fifteen. Instead of dropping piano studies, she finished her course, adding vocal work as a second major subject. At nineteen, she made her operatic debut at the San Carlo Opera House in Naples, as Annora in "Aida," and the following year appeared as Eboli in "Don Carlos," under Toscanini at La Scala. Her performances throughout Italy are the signal for riotous acclaim, and she is equally a favorite in Paris, London, Lisbon, Barcelona, Brazil, and Argentina. Her range is extraordinary, and she is the singing of Rossini's "coloratura cantabile" rôles (La Cenerentola, Semiramide, and so on) in their original keys.

EBE STIGNANI

MAY I begin by saying that I am not a vocal teacher, and that my conceptions of good singing grow entirely out of my own experience, both as student and singer? If I insist on that point, it is to make quite clear what may be good for me, vocally speaking, is not necessarily the course for all singers to adopt! On that basis I am glad to explore the elements of good singing. The Italians have perfected a method and system of singing well—*bel canto*. Literally, it means, simply, beautiful singing. Let us see what is necessary to make singing beautiful.

First of all, singing must be natural. When one speaks of natural singing, the first thought that comes to mind is a complete absence of forcing, in any and every way. That, of course, is true. Any forcing, any effort that involves the least strain on the vocal apparatus (whether it be an effort for range, for power, for endurance, for anything at all) is sure to have an unwholesome effect. Most earnest singers understand this, I think. There are other ways, however, in which the theory of complete naturalness may be applied.

The True Character of the Voice

The most important of these is the early and definite discovery of the true character of the voice, according to its inborn quality. It is impossible to emphasize this sufficiently. What makes it all the more important is the inevitable circumstance that the young singer's voice is classified at the very beginning of her work, when she is least able to come to her own assistance through personal experience. The normal

As to my actual voice training, I was kept for five years on scales, vocalises, and the "artistic" of the Italian repertoire—the early classic songs which fit so easily and so beautifully into the young voice. Not until my basic training was complete, was I permitted to sing songs and arias of the romantic and dramatic nature for which I loved Variations. These are excellent drills for the developing voice. By "variations" I mean scales on whole notes, on half notes, on quarter notes, sung up and down; also chromatic scales. Regardless of the range or quality of a voice, care should be taken to develop agility. Here it is good to begin with the scale on eighth and then sixteenth notes. Then there is a valuable exercise built upon six-eigh rhythm and consisting of a dotted quarter note followed by three eighth notes, each measure sung on the same tone, and continued up and down the full scale. This not only helps agility, but is excellent preparation for the trill. Best of all, perhaps, are exercises based on the regular embellishments, or ornaments, quite as the student must learn them for the proper execution of Bach—more complex, inverted mordents, groups of notes, trills, and so on.

Drill Exercises

While every voice derives benefit from these drills, it is wise to examine well the individual characteristics of the student's voice before determining the vowel sound on which they are to be sung. Ultimately, of course, every singer must master the free vocalization of every vowel on every tone. At the beginning, however, it is best to begin with the student's own "sit" most of his early vocalizing was done on *Oh*. The *EE*, *I*, and *A* sounds came later, and the *U* sound, however, that another voice might find its best development by beginning on *EE*, *I*, and *A*, and leaving *Oh* for later! It is well to remember that the purpose of vocalizing is to limber up not merely the vocal cords, but the diaphragm, the throat, and the vocal tract. The vowel sounds that bring the voice forward and that open up the chambers of resonance are the best ones on which to begin.

Another element of good singing, of course, is good breathing. Here again, the most natural means to produce bring forth the best results. The student would do well to clarify her ideas of what good breath control really means! Often the young singer tends to limit "breathing" (the conception, not the act) to inhaling deeply. Naturally, the inhalation must be correctly drawn and correctly supported—but the act of breathing does not end there! Actually, the secret of a good singer's breath control is to breathe in as much breath to take in and what to do with it. With the best of good will, it is quite impossible to tell another person *just how* this is to be accomplished. Only by practice and much experience does one learn—and the learning constitutes one of the major branches of the art of singing! The "trick" (if trick it be) is to take in just the right amount of breath for the singing of a phrase, and to use all of it in singing. Drawing in too much breath is quite as harmful as drawing too little! Allowing breath to escape as unvocalized air is quite as detrimental as approaching the end of a phrase with insufficient breath! An interesting exercise, in this connection, is that of singing a line of music, and then holding the breath. The latter is needed for singing low tones, that is, for high notes. The true, deep contralto must breathe more often and more deeply than the coloratura soprano! Perhaps it is for this reason that the high soprano is also usually a slimmer, lighter person than the mezzo or the alto—a natural dispensation of Providence! And while we are on this subject, allow me to say that a further means of achieving naturalness in singing is to observe and heed the natural laws of the human body. The complete physical organism of which the singing voice is but a part. Every woman wants to look her best, but if it is your nature to be plump—even stout—let nature have its way. Sheer physical resistance has a great deal to do with good singing. So don't tamper with natural resistance by starving yourself, or making your body over into something which never meant your body to be (regardless of her intentions concerning the physics of other people).

—EDITOR'S NOTE.

procedure is that a voice is discovered, a teacher is sought, and, according to the teacher's opinion, the voice is trained. It is therefore of the utmost importance that the teacher recognize at once the true and natural character of the voice to be developed. I was fortunate in having expert care through this vital stage of work. I have always had a great natural range before I began vocal study. I could reach High C's as easily as I could speak! Indeed, in those days I was rather pleased about the upper register of my voice which I was sure was a soprano. My wise teacher, however, thought differently! The odd thing is that, before my voice was trained, its lower tones were not so well developed. Still, my teacher assured me that, despite this undeveloped lower register, my voice was really a mezzo. Surprised, I mentioned my upper range—and my teacher waved my remarks aside. The instructor, he said, he assured me, was never range, but inherent color or quality. Despite my High C's, he insisted that I was a mezzo, and it turned out that he was quite right! As the gradual development of my voice progressed, the lower tones became firm and strong, and my true character asserted itself. Had I had a less searching teacher, my voice might have been ruined

Crystal Waters is regarded as an authority on radio singing and speaking, and her own work on radio networks has been most impressive. She has helped many aspiring singers to reach the most of their potentialities in a practical way. Miss Waters is director of voice and speech at the School of Radio Technique, Radio City, New York, where she teaches classes of budding radio announcers, singers, actors, and actresses. At her own studio she teaches both singing, and speaking for radio, for the stage, for the screen, for good and opera. These private lessons are uniquely personal, fitted to the needs of the individual pupil. Her students practice frequently before the microphone and listen to their own recordings, for correction and encouragement.

—EDITOR'S NOTE.

YOU may wonder why you were not singing on the radio. If you are in earnest about this field of singing, you must become conscious of the demands of radio, and consciously work in that direction. The most important demand is that of expressing feeling and imagination while singing. Singers have a definite responsibility of arousing emotion in their listeners. Of course you may have feeling and imagination; but are you able to express your emotions? Are you listeners? This is impossible if you do not have a free vocal production. Plan how you are going to express your feeling, for unless you plan, you may interfere with the correct action of the vocal instrument, and impair the quality of the voice, and consequently, your expressive feeling.

On the radio, only the sound of your voice goes out on the air waves. It is evident to your eye, or your lovely smile, no help at all. Your voice becomes the bridge from yourself to your listeners. Remember, you have the definite responsibility of arousing their desire to hear you sing. Therefore, tune their radios tuned into your program. Freedom of voice production makes your expressive feelings sound wholehearted, warm, and sincere. Keep the voice beautiful, yet expressive, and make everything you say understandable. This is especially important over the radio. Your pronunciation of words should be so deftly handled that all that you sing about is enjoyable to listen to, and easy to grasp.

Your voice may be large or small. It does not make any difference. If your voice is small, the radio sound engineers will enlarge it. If your voice is large, they will diminish the volume. The modern radio will take the sound of a radio into consideration. The radio will make you sing *pianissimo* all the time. Just be natural, be yourself, expressive of your personality and your own talents. The main thing is to get real feeling into your voice. If you have to sing, sing. If you have to sing in order to achieve that feeling. Then learn to sing softly, as well as loud, and maintain the full richness of your voice. Radio singing is nothing more or less than good singing. Obviously, if you have a voice that is freely produced, if you have imagination, expression, personality, and good diction when singing in concert, church, and opera, you will be all the more successful on the radio. In other words, good singing meets the radio. The radio is not a matter of matter seems to make more demands than concert singing, because in radio the physical attributes are useless to cover up the singer's faults. Warmth of expression will be reinforced by the radio. If you have musical intelligence, excellent intonation, rhythm, and an ability to read music at sight.

The Sensitive Microphone

How far should you stand from the microphone? Remember, the microphone is like a human ear, and should be treated as such. If you are singing intimately and tenderly, you'll creep up to the microphone, and sing into it as you would into your lover's ear, but this soft gentle voice must be warmed through with vitality, naturalness, and simplicity, plus a human quality that will bring the song to life. If necessary, the engineer at the radio desk will enlarge the volume of your voice. At the other extreme, if your

Singing Before the Microphone

by Crystal Waters

In Collaboration with Annabel Comfort

voice is large, or if you are singing the joyous, enthusiastic type of song, you must stand a few steps away from the microphone. This full-toned voice must be produced without the slightest strain. Then, if necessary, the radio engineer will decrease the volume. The secret of success in singing on the radio lies in maintaining an equal voice level, so that the engineer will know on what to count. Sudden explosive, loud tones or consonants shiver the microphone and are gone before the engineer can do anything about it.

The modern microphone can take the shading demanded in the singing of dramatic classical song, but the shading must be done gradually, and smoothly. Operatic singers stand eight to twelve feet from the microphone in radio theaters, and sing as naturally as though the microphone were not there. On very high climactic tones, the opera singer sometimes moves back a little, and turns the head to one side. Since radio and microphone technique is nothing more or less than artistic singing, it takes the same good voice production and expressive singing for the radio as for public appearances.

You must know how to sing from your lowest tones to the middle tones, and from there, to the highest tones, without a break. You must produce tones that are enjoyable to hear—soft tones that carry—and be able to sing from the softest tone to the loudest, without robbing the voice of any of its quality. All of your personality must shine forth in the beauty of vocal quality that you employ, and in the way you express your words.

Natural Voice Production

My approach to the teaching of tone production for the radio is acoustical. I am convinced that to sing naturally, the singer must conform to conditions which allow the voice and the laws of sound to fulfill themselves. In common with all instruments, the voice, or the vocal instrument, has three elements: (1) a vibrator, (2) a generator, and (3) an amplifier. The vibrator consists of folds of muscles in the upper part of the throat called the larynx. The generator produces air which vibrates the vocal muscles. The vibrating vocal bands set in motion by the rising column of air generates sound waves. The sound waves are amplified in the surrounding spaces. If you conform to the laws of acoustics, and let these laws of nature fulfill themselves, you will be sure to sound natural and sincere.

The vowels of your words become the voice and music of your song. To keep your voice flowing with a smooth legato, sing from vowel to vowel with equalized resonance. If you are one who vocalizes on *Ah* only, you may find this difficult. Many students have beautiful voices when they sing exercises, but when they sing songs they cannot handle the words.

The research work done by the Bell Laboratories reveals that the vowels are formed in the spaces above the larynx, and only movable factors are the tongue and lips. If the position is correct for each vowel, the space back of the tongue and in front of it will form a double megaphone to amplify and beautify the characteristics overtones for that vowel, without the slightest effort from you. Unless you are unusual when you open your mouth your tongue pulls back and rolls up. This cramps the rear resonance spaces and muffles the voice. It is just as bad to force your

tongue down into a groove, for this brings a heavy weight down on the larynx and again deadens the voice.

For all vowels the mouth should remain open, the jaw relaxed, the tongue relaxed to the front teeth, and the soft palate high without tension. You will find it very probable to stand the tongue positions given by the International Phonetic Association. These positions will guide you in discovering the balance of spaces which will result in the maximum of characteristic resonance for each vowel with the minimum of effort.

The success of your radio voice will depend largely on the equalization of your total resonance from vowel to vowel. You can determine this equalization by singing against any surface of wood held at an angle that slants from the front of your mouth toward one ear, and at a distance of six or eight inches. Wood reflects the voice in the same manner that a mirror reflects your face. The vocal instrument has resonators that change their spaces from vowel to vowel, and therefore produce speech. Other instruments are not capable of this. You can readily see the importance of knowing the right tongue position of each vowel. This not only clarifies the words of your songs, but purifies the vocal tone. Distorted vowels result in breathy, metallic, nasal, guttural, or muffled tones.

A well produced vowel has a natural *vibrato*, but no *tremolo*. Tremolo and vocal unsteadiness are caused by throat tensions, or tensions in the breathing muscles. These muscles become too stiff and locked, or too weak and shaky. A stiff throat produces a stripped tone, with no *vibrato* or feeling in it. On the other hand, when the throat is relaxed and open, giving the vocal bands freedom to fulfill their function, the voice takes on the natural *vibrato* expressed in the rising feeling which comes up with the breath energy.

Diction for the Radio

Popular singers in the past have frequently used the *vibrato* excessively to express feeling. Today, successful popular singers sing with a steady tone, and a natural *vibrato* which they use wisely and moderately. Notes are all eliminated, a singer more quiet than sounding artificial or false. The great prizes are naturalness and simplicity. When a singer strives to make or "place" a tone, an artificial sound comes over the voice. Obviously, you cannot place sound waves. Does a violinist try to place sound waves in the box? No. Sound waves go forth from a vibrating body, like light from the sun, or heat from a fire. They have so much energy within themselves that they cannot be placed.

Any effort to make tones or to get the voice out of the throat, will make the voice sound unnatural. Remember, your vocal bands will always stay in the throat. The restriction that results in a throaty quality. The throat column is the first and most important resonator. The important thing is to get the tongue out of the throat, because it blocks the sound waves and consequently muffles the voice.

Diction for the radio is a particular problem. It not only must be clear and distinct; but the voice must flow freely from vowel to vowel with a smooth legato. Vowels are the voice and music of the song, and the consonants must be so well handled that they are clear-cut and distinct; but with a little interruption as possible to the flow of the voice. This demands that your mouth must be open for resonance at the radio desk. Unless you are a flow out freely. The tongue and lips must (Continued on Page 382)

VOICE



PRESSER HALL

Agnes Scott College, Decatur, Georgia



PRESSER HALL

Bethany College, Lindsborg, Kansas

This is the concluding chapter in the biography of Theodore Presser. It has been a difficult but delightful undertaking to bring together the hundreds of interesting and inspiring characteristics of the dynamic life of the founder of many important movements, business enterprises, and philanthropic-educational undertakings.

—EDITOR'S NOTE.

WITH the passing of Theodore Presser on October 25, 1925, the offices of THE ETUDE were flooded with tributes from many parts of the world. From the greatest to the lowliest his name had become a household word. The thousands and thousands of people who have known Mr. Presser and have benefited from his work would be glad to read these tributes from famous people, appraising his many benefactions. They came from musicians such as Mrs. H. H. A. Beach, Charles Wakefield Cadman, George W. Chadwick (Mr. Presser's old friend and classmate at Leipzig), Dr. Francis E. Clark, Walter Damrosch, Nicholas Dosty, William Arms Fisher, Arthur Foot, Ernest Hutcheson, Thurlow Lurance, Waldo S. Pratt, James H. Rogers, Oscar G. Sonneck, John Philip Sousa, Thomas Tappan, and many others. Mr. Presser died shortly after radio had been introduced to the American public. He revelled in an ear set which had been presented to him by his employees. After his passing, THE ETUDE inaugurated the first radio program of its kind given in America. The program was given in November 1925 from Station WIP in Gimbel's Store, Philadelphia. It was a memorial program to Theodore Presser, presented largely by the employees of the Theodore Presser Company, assisted by the noted operatic basso, Henri Scott, and Mr. John Luther Long, author of "Mme. Butterfly," who said:

"In the death of Theodore Presser, music in all parts of the world has lost a commanding and helpful personality. He was one of those rare men who choose some one great idea upon which to found success. And his idea was simply—Music. But he was active and important in all of the numberless lines which music touches. THE ETUDE, which he founded, is the greatest and most widely distributed of all musical publications, reaching practically every part of the world."

These and many others wrote sincere and beautiful testimonials of their estimates of the well-known publisher. In recognition of Mr. Presser's great love for the spirit of Christmas, the employees' gathering of 1925 was turned into a beautiful memorial service, held in the First Baptist Church (now two hundred years old) at Seventeenth and Sanson Streets. The following report of this occasion was presented in THE ETUDE for February 1926:

How happy we would have been if all of our thousands of good friends could have attended the Annual Christmas Services of the Theodore Presser Company, which this year naturally became a tribute to Mr. Presser himself. On Thursday, December 24th, our business closed for the day at 2:30 P.M. Shortly thereafter a procession of our employees, marching two by two between garlands of laurel, proceeded to the nearest church, which was the First Baptist Church.

Heading the procession, which was two city blocks long, was a brass quartette playing *Adieu, Fideles*, the Christmas hymn which Mr. Presser sang a very short time before his death. There are so many aspects of the life of Theodore Presser that have not yet been discussed that a large volume might be written upon them. Unfortunately, apart from his musical educational comments found in the earlier issues of THE ETUDE, he left few writings relating to his business philosophy. Occasionally, at Christmas gatherings of the employees he would make a short talk. Following is one of these, called "The Three Essentials of Success."

"In every undertaking, however small, there are three elements always present in varying proportion. They are:

"First—the vision, the goal, the spirit, the ambition.

"Second—the energy, the industry to bring the vision into a reality.

"Third—economy in administration.

"In the first we have the higher qualities, the intellectual, the judgment, and faith is present also. Without an aim you can get nowhere. Who would send a ship on the high seas without some port in view?"

Theodore Presser

(1848-1925)

A Centenary Biography

Part Twelve

by James Francis Cooke

view! There are thousands of young men drifting aimlessly on the sea of life—starting from nowhere, going nowhere, and landing nowhere.

"Remember, ambition is a complex thing made up of many attributes of character. Step by step you reach your ambition in life. The whole object of education is to inspire a higher vision of life.

"I cannot imagine a greater boon to a young man than to possess high ideals and purposes in life. Sometimes this high ideal is nothing more than strict performance of duty. Opportunity always comes to the one who performs the daily duties well. You will be called up higher if you perform the task set before you conscientiously, however humble may be the start.

"Only human beings with souls have ambition and inspirations. Animals have no vision beyond existence. Man only has ideals. Everything that exists in this world first pre-exists in the form of a vision, so first of all get a vision, an ideal, a purpose. It will lighten up your whole life. Your face will show it. Your every movement tingle with life, and life will be worth living.

"The second in the trilogy of life is energy, industry, work. This is the body. The first was the head. This is the part that gives vitality, life, and force to the work. Of what use or virtue is a vision without the means of bringing about the reality?

"Naturally, mankind is lazy. We shirk from exertion. In this regard we are like the animals. The only difference between a savage and a civilized man is that the latter works. Don't look for any results without work; drudgery in season and out, with an unvarying determination to win out. This means constancy in duty, proper fulfillment of obligations, up-to-date equipment, the machinery for conducting and carrying out complicated business enterprises, the executive force to handle the details that go with every business.

"All successful men are hard workers. The Holy Writ says, 'In the sweat of thy face shalt thou eat bread.'"

"Don't expect success without toil, enduring toil—often half a lifetime without any let-up, and even then, to maintain a highly successful career, work is necessary. I consider a (Continued on Page 388)

Clarifying the Names of Organ Stops

by Alexander McCurdy, Mus. Doc.

IN the realm of the organ, we might well ask, "What's in a name?" We have all sorts of strange names for organ stops, which are all too confusing to many. What do they mean? Where can we find out what they mean? Why do stops have such strange names? Are there too many names? Why not simplify them?

Organ specifications are becoming so complex that many organists are at sea when they attempt to make a study of them. The nomenclature of the organ is French one day, German the next, and occasionally an English word is used. It would appear that an organist should have considerable knowledge of French and German to be able to understand some of these organ stops. One expects, when playing an organ in the French quarter of Montreal, to find the names of the stops in French, but when playing an organ in a midwestern town, it comes as a surprise to find the stop list in German.

During the Twenties many organs were built with stop names which any business man with a little knowledge could understand. If he understood that a *diapason* was a diapason, that it was "real organ tone," he was ready to play. The Aeolian Company built literally hundreds of organs with specifications that were as simple as it was possible to make them. Sometimes we wonder why this was not continued. In those days a specification might look something like this:

GREAT			
Low Flute	16'	String	8'
Flute	8'	High Flute	4'
SWELL			
Base Flute	16'	String MF	8'
Soft Flute	8'	String F	4'
String PP	8'	High Flute	2'
String Celeste PP	8'	Piccolo	2'
Oboe	8'		
PEDAL			
Sub Bass	16'	Bourdon	16'
Flute	16'		

The couplers were listed as subs (16'), unions (8'), supers (4').

Of course the above organ sounds like it looks. To say that it is nondescript, as far as tone goes, is to make an understatement. Nowadays, fortunately for us, the names are changed, and most important, the whole idea of tone is changed, with the result that we have a finer instrument. The specification today would look something like this:

GREAT			
Principal	8'	Octave	4'
Flute Harmonique	8'	Mixture	III
SWELL			
Quintation	16'	Violet Celeste	8'
Rohlfloete	8'	Gemshorn	8'
Violet de Gambe	8'	Nazard	2 2/3
Trompette	8'		
PEDAL			
Sub Bass	16'	Quintation	16'
Octave	8'	Principal	8'
Choralbass	4'		

The usual couplers appear: Swell 16' and 4', with unions off. Swell to Great 16', 8', 4', Great 16' and 4', Great and Swell to Pedal 8' and Swell to Pedal 4'.

Now this organ, if built today by a builder who is sincere, would be anything but nondescript. The nomenclature is different from the first specification, but it really would not make any difference, provided the organ was built by the right man. I doubt very much if a reputable builder would use anything but the nomenclature as listed in the second specification. Otherwise he would feel that his tone was not being properly described.

When Leopold Stokowski was organist and choir-master of St. Bartholomew's Church in New York

City, he evidently could not tolerate the nomenclature which was used in that organ. There are many stories concerning the adhesive tape that he used to place on the drawknobs. It would not be possible to reproduce here the names which he gave some of those stops.

We wonder, "Why not just call a flute a flute, a diapason a diapason, a trumpet a trumpet, or a string a string?" However, there is much more to it than that. With the renaissance in organ building here in America, at least, we find ourselves using the finest examples of tone from the German School of organ building and of the French and English. To describe adequately these stops in specifications and on the knobs themselves, the builder must resort to the use of all sorts of terms. We wish that it could be simplified, but at present at least, until some clever person devises a better way to take care of the situation, it will have to remain as it is. Here is a list of names which I find are unfamiliar to most organists:

Quintade	Prestant	Plein-Jeu	Coeur de Nuit	Koppelfloete	Cymbale	Nasat	Scharf	Krummhorn	Spitz-Principal	Bell Camba	Fourniture	Zauberflote	Rauschpfeife	Dulzian	Cromorne	Schalmei	Clairon	Sifflet	Rankett	Montre	Flute Ouverte	Egget	Chalmecau	Cornelet
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The above names are being used more and more. They appear regularly in magazines for organists, and they should be more familiar. How many organists, however, know what they mean? There are not too many ways to obtain information regarding these names and the stops to which they refer. By listening to them at an organ, one can at once tell that a Quintade does not sound like the Quintadena that we are accustomed to hear in this country, that a Trompette does not sound like the Trumpet built during the Twenties, and which was on high wind pressure.

We must know what to expect when we use a certain stop. In this connection I am most impatient

for Dr. Homer Blanchard to complete his modern dictionary of organ stops. It will be invaluable to all of us. In the meantime we can make excellent use of Wedgwood's "Dictionary of Organ Stops." Also George Ashdown Audley's book, "Organ Stops and Their Artistic Registration," will be of inestimable help.

The latest addition to "organ helps" for all of us is the set of records made by Ernest White, with G. Donald Harrison as narrator on organ tone. The records are by Technichord and are titled "Studies in Organ Tone." They may be procured by writing to the Aeolian-Skinner Organ Company, Boston 25, Massachusetts. Mr. White

uses the organ which was in his New York studio. There is an excellent folder accompanying the records which also discusses the specification of the organ and some of the tonal resources.

For clubs and schools, there is a sound moving picture produced by the Casavant Company. This may be borrowed, and information about it may be had from the Casavant Company, St. Hyacinthe, P.Q., Canada.

Organists should hear the Columbia records which E. Power Biggs has made recently, using the Columbia University organ. The organ tone of these records, together with Mr. Biggs' fine playing, provide a thrilling experience for every listener.

A radical treatment of organ pipes is shown in a picture of the organ in the Basilica del Pilar, in the Cathedral of Zaragoza, Spain. The organ, built in 1579 by Guillaume de Lupé, in addition to having the most elaborate and intricate carvings in the design of its case, is further characterized by having some of its powerful stops placed horizontally—*en chamade*, to use the proper term. Goodrich, in his book, "The Organ in France," describes it thus: "*en chamade* (from the Italian *chiamata*, a military signal given by trumpets or drum), signifies that the pipes are placed horizontally, instead of vertically. This method is applied only to powerful reeds, as *trompettes en chamade*."

One can well imagine the effect of this to be similar to the effect produced by the trumpet portion of a band or orchestra, lined up in front of the stage, blasting out directly at the audience. It is to be condemned on all musical grounds," says Audley in his "Organ Stops."

Wedgwood, in his "Dictionary of Organ Stops," tells of Fan Trumpets which are found in some of the organs in England. France also has several cathedral organs which include this horizontal arrangement.



THE ORGAN IN THE CATHEDRAL OF ZARAGOZA

Note the organ pipes in the center lying horizontally and blowing out toward the congregation. This treatment is so common in Spain that it may be considered a characteristic of the important organs of that country."

ORGAN

The Role of Tempo in the Interpretation of Choral Music

by Max T. Krone

PERHAPS the most important thing to realize about "interpretation" is that it is not something which is applied last or added as decoration, like icing on a cake. Rather, it is the manner in which the ingredients that make up the "cake" are mixed together with loving care and understanding, to form something beautiful from a combination of elements, each of which is necessary in a certain proportion to the finished product.

Given the same recipe and ingredients, two cooks may have surprisingly different results with supposedly the same cake. Much the same thing happens with musical performances, but to an even greater degree. What is the reason? It must lie within the background of experience and understanding of the two cooks and the two conductors.

We may know that the factors which make up a beautiful choral performance are: *lovely well-blended and balanced tone; impeccable intonation; good diction; clean attack and releases; vital tempo and rhythm; well-turned phrases; proper dynamics; and a sincere emotional expression of the music and text*; but the way in which we combine all of these determines whether our "cake" will fall flat or rise to be something thrilling to experience.

For example, all of the factors except the last may be taken care of beautifully, but the performance may still leave our audience cold, or they may be impressed only with the technical excellence of the singing. On the other hand, the performance may be sincerely emotional, but because of dragging tempo and erratic rhythms may fail to stimulate our audience.

Musical interpretation is something we can learn only partly from books. The most important part of it must come from our own experience with music and with choruses. It comes from listening to great soloists, chamber music groups, and symphony orchestras, as well as fine choruses. It comes from our own study of voice, piano, or any other instrument, with inspired teachers. It comes from a study of scores and a comparison of the ways in which different artists interpret the same music. It comes from our own experiences, trying out this idea or that idea to find out what will work for us and what will not. It comes from *living—feeling, loving, despising, knowing, clashing, dejection, grief, ecstasy, disappointment, tragedy, defeat, and victory—from having experienced all these ourselves.* If our music is to live, we must live.

Tempo refers to the speed at which the beats are taken; meter refers to the way in which these beats are grouped, especially with respect to accentuation. There is nothing in the meter signature itself to indicate how fast or slow the tempo should be. A 6/8 meter might be taken just as fast or faster than a 6/16 meter; a 3/8 meter might be either slower or faster than a 4/2 meter. Up to the eighteenth century the half note was used as the beat note as commonly as the quarter note beat is today, or more so. It was a common practice in the nineteenth century to use an eighth note beat in a very slow movement. Today, the quarter note beat is the most frequently occurring beat note. It can easily be seen from this that the conductor must not guess at the tempo from the meter signature alone.

Tempo is usually indicated in one or two ways; by Italian terms such as *allegro*, *andante*, and *presto*, and by metronomic indications such as M.M., $\frac{60}{1}$, which of course are more specific than the Italian terms.

Besides the Italian tempo indications and the met-

Dr. Max T. Krone, composer, translator, and editor of more than two hundred choral books, is recognized as one of the nation's outstanding choral conductors. As co-author of "Fundamentals of Musicianship," the "A Cappella Chorus Series," and other publications, his contribution to the teaching field has been profound and scholarly. In 1916, Dr. Krone was elected Dean of the Institute of the Arts at the University of Southern California. His activities in this capacity have contributed much to the development of the music program of the West. —EDITOR'S NOTE.

ronomic marks, there are other factors which enter into the determination of the proper tempo. Among these are:

1. **The Text.** The text in vocal music not only indicates the spirit of the composition, but often may be a good clue as to the proper speed. For instance, what tempo does each of the following lines suggest to you?

Twilight, and evening bell, and one clear call for love.
Glory, and love to the men of old!
Come and trip it, trip it, trip it.
Move swift than lightning can fly.

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelli

We must beware, however, of letting words or phrases that might of themselves suggest changes in tempo lure us into making them if they cannot be justified musically. Soloists frequently indulge in such distortions of the rhythm, tempo, and meter in the name of interpretation. They are also likely to do the same thing in order to hold some tone that they feel lies well in the voice, in order to impress their audiences with their tone production. Such distortions of the music for vocal and textual reasons always have been and always will be anathema to conductors and musicians generally.

2. **Short and long notes.** A good rule is for us not to choose a tempo which is so fast that the faintest or clearest passage cannot be sung clearly and distinctly, or so fast that the melodic beauty of every part cannot be brought out clearly. Conversely, we must not choose a tempo which is so slow that the longest notes are dragged out to the point of destroying the flow of the phrase.

3. **Our judgment.** The validity of this criterion, of course, depends upon our musical maturity, musical background, and experience.

4. **Tradition.** There are certain works, such as the *Chorale* from the third act of Wagner's *The Mastersingers of Nuremberg*, which have definite, traditional tempo. When conducting a work of this kind, we must be sure we are acquainted with such traditions. Fortunately, this is not so difficult today, even in isolated communities, with recordings and radio performances of great works so plentiful.

General Rules

There are also a few general rules concerning tempo and rhythm that the conductor must keep in mind.

1. **Changes in tempo.** We must avoid making changes in tempo, unless there is a good, musical reason for making them. Rhythm is something we feel in our bodies. A rhythmic recurrence of beats sets up a corresponding muscular rhythm within us either consciously or subconsciously. If the tempo of this rhythmic pattern is changed suddenly, the effect is an unpleasant one, similar to that produced on a sudden stopping or starting of a bus or motor car. We must remember especially in a *ritardando* that each beat must be slower than the preceding one. This means that the *ritardando* must be started almost imperceptibly, otherwise the phrase will fall apart rhythmically before the end is reached. *Ritardando* really means "slower, later on." Conversely, *accelerando* means "faster, later on." Each beat must be a little faster than the preceding one, so we must not start speeding up too soon, or too rapidly.

2. **Tempo after a ritardando.** After a *ritardando* be sure to return to the original tempo, unless otherwise indicated. The tendency is to return to a tempo a little slower than the original tempo. *Ritardando* occur in a composition, the result is that the tempo becomes slower and slower.

3. **Tempo and dynamics.** We must not slow up at a *piano*, *finitissimo*, or *diminuendo*, unless it is indicated; likewise, a *forte*, or a *crescendo*, must not be speeded up, unless it is so marked. This is a very common practice and one to be assiduously avoided.

4. **Keep it flowing.** This applies to rhythm at any tempo. Rhythm is the pulsation of music. If it is sluggish, or if it jumps from one beat to the next instead of flowing through the whole phrase, the composition will sound sickly and dull. There must be a feeling of onward pulsation throughout. The conductor must do the brunt of the work here, much as the tone of a trumpet player does in his performance. Vowels are difficult to perform rhythmically; that is the reason why it is necessary to use the aspirate *h*, before each note of a passage performed as a single syllable.

5. **Keep it steady.** A great (Continued on Page 356)

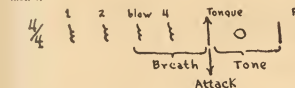
*M.M. refers to Maelzel's metronome, from the name of the inventor of the instrument. Johann Maelzel developed the metronome in 1816, as you may have seen if any metronomic indication printed on music published before that time was probably placed there by a later editor, not by the composer.

*Wagner, in his book, "On Conducting," says that "if it is unnecessary to indicate an exact tempo in a score, since a talented conductor will find the right one anyhow and an untalented conductor never will, the composer should not indicate tempo in the score! After 'Tannhäuser' and 'Lohengrin,' he left no exact tempo markings in his scores, but used general terms such as slow, heavily, fast, faster, and so on.

Attack, Articulation, and Upper Register Fingering

IN the previous article, I dealt specifically with bassoon tone conception and production in the basic register. At some time during the early phase of total development it is desirable to introduce the proper conception of attack. Successful attack, like successful tone production, depends to a large degree on proper breath intensity. Breath intensity is the basic element in producing a definite, precise, and clean "attack"; the tongue acts only as a valve to insure proper placement in relationship to an existing beat. A tone can be started with the breath alone, but no amount of tonguing without breath will produce a musical sound. It is important to impress upon the student the need for breath intensity. I use a very simple exercise, superimposed on a four beat measure. It consists of using the first two beats to prepare the embouchure and fingers, the third and fourth beats to build up playing pressure while the tongue seals the reed opening, and on the first beat of the following measure the tongue is drawn away quickly, thus allowing the air to pass through the reed; thereby, producing an attack (See Illustration No. 1). All components of a good attack are prepared at least two beats before needed, and in this position, await the tongue to be withdrawn.

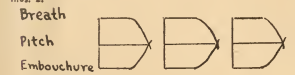
Illus. 1.



This approach teaches the student that he must prepare for an attack and not merely try to make an uncontrolled spurt of air reach the reed. In the same instant an equally uncontrolled attack is striking it. It is most important that we make sure the student is really building and building up pressure during the two silent beats, and that no air is going through the instrument. The playing pressure must be there before the tongue is withdrawn.

This exercise should be practiced on each tone as it is introduced to the student, repeating the preparation and attack on each note until a minimum of five perfect attacks can be produced in succession. Insist that the student maintain a rhythmic beat while he is doing this, so that a feeling of exact placement develops along with a surety of attack. Be extremely careful in the beginning to analyze each attack carefully, so that existing faults may be eliminated before they become deeply ingrained in the student's playing habits. The timing and various aspects of preparation and attack over several beats enables the teacher to place the blame for poor attack where it belongs. As the student becomes more proficient in building up the proper breath intensity of each individual tone, the length of time needed for preparation may be cut down accordingly.

Illus. 2.



Marcato Articulation

Any discussion of attack leads directly to the subject of "articulation." "Articulation" is simply a series of related attacks done rapidly, just as breath intensity for proper execution as the single "attack." In reality, there are two basic types of articulation used on bassoon, the choice depending on the speed and character of the composition. The two types are distinguished not so much by the attack itself, but

rather by the method used in the spacing or ending of each note.

In the first type of articulation, I shall discuss this pitch variance as rectified by the embouchure. For want of a better name I shall call this the "marcato articulation." In general, this first type consists of coordinating individual impulses of increased breath intensity with a relaxing of the embouchure; as the breath intensity decreases, the embouchure tension terms of scales and arpeggios, and here again, a feeling of rhythm is of prime importance. The fastest tongue is of little use if it is not controlled rhythmically. Unless a student can tongue a rhythmic pattern accurately on a single note and slur a scale to the same rhythmic pattern, it is useless to try coordinating the two. An approach to this problem, such as shown in Illustration No. 4, offers one means of achieving it in as simple manner as possible. With this I shall leave the related problems of attack and articulation and proceed to one of the weakest phases of public school bassoonists; namely, the upper register.

At least fifty per cent of the high school bassoonists in this country cannot play above G (the third added line above the bass staff), in spite of the fact that many of the scores for school bands and orchestras contain bassoon passages beyond such range. I have asked many students what they did when confronted with

his whole jaw moves, dropping down to receive the initial blast of air and closing again as the breath intensity diminishes. In the middle and upper registers the same effect can be obtained with a minimum of jaw movement. Naturally, there is a limit to the speed at which one can coordinate embouchure with the breath and tongue.

Beyond the tempo limitation of the "marcato" style, the staccato spacing effect is produced by the tongue. In this second type of staccato the breath intensity is consistent, as if in a legato passage, only the tongue's rapid stroke cuts into and momentarily stops the vibrating reed. The minute length of time the tongue rests on the reed before being withdrawn gives us the same relative spacing as the "marcato" type does at slower tempo. (See Illustration No. 3.) Actually the fast staccato is really a *legato staccato* taken at a fast tempo; therefore, when practicing this second type at slow tempos, play them in a *legato staccato* style, gradually increasing the tempo. Never permit the student, when practicing fast staccato passages in a slow tempo, to use the marcato type articulation, even though it does give the desired effect at the slower tempos.

In conjunction with these two basic methods we may combine the use of various syllables for the actual tongue stroke which puts at our disposal an almost unlimited number of effects. The syllables range from the sharpest *tu* to the softest *lu*. However, a *de* syllable produces an attack definite enough for most staccato passages and one needs to utilize the *tu* and *lu* syllables only on rare occasions for special effects. One must remember that regardless of what syllable is used, it is the withdrawal half of the stroke which is the important motion. Many students are under the false impression that it is how they strike the reed that determines the attack; this is not true. No attack can take place until the tongue has left the reed. The rebound stroke determines the nature and placement of any attack or articulation.

This fact in itself should prompt to a student that the tongue must be on the reed prior to a single attack or before each note of a series of articulations. No fine performer on any wind instrument jumps at his instrument when the stick comes down; rather, he is ready to play on the preparatory beat.

After developing a reasonable degree of control while articulating single tones, the next step is to coordinate the tongue with the various fingerings, and here again, a feeling of rhythm is of prime importance. The fastest tongue is of little use if it is not controlled rhythmically. Unless a student can tongue a rhythmic pattern accurately on a single note and slur a scale to the same rhythmic pattern, it is useless to try coordinating the two. An approach to this problem, such as shown in Illustration No. 4, offers one means of achieving it in as simple manner as possible. With this I shall leave the related problems of attack and articulation and proceed to one of the weakest phases of public school bassoonists; namely, the upper register.

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Illus. 3.

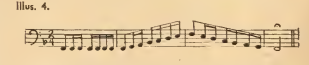


Fast Staccato Articulation

high passages and their answer was, "Nothing, just held my instrument." These students were capable of playing in the middle and upper registers; they just had never been taught how to master the tones in the upper register. I wonder just how many music educators reading this article could give a competent answer to the following question: "How do you finger high Bb on a bassoon?" I think that is a perfectly legitimate question for a student to ask an instructor, but I wonder how many legitimate answers he would get.

There is no reason why a student who is capable of playing in the low and middle registers of the bas-

Illus. 4.



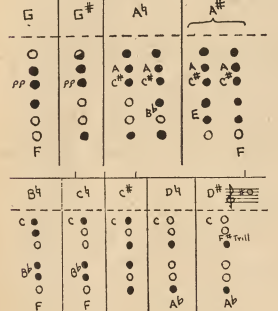
soon cannot play in the upper register. In fact, many of the upper tones are easier to produce (with the correct fingerings) than some of the notes of the lower register. After students have spent three or four years developing a misconception that the upper register is too difficult for them, it is quite hard to convince them otherwise. Almost everyone fears the unknown.

Again, I feel it is the duty of every music educator who has even one bassoon in his organizations to now change each and every composition, especially fingerings, which are simply a matter of memorizing a few

BAND and ORCHESTRA
Edited by William D. Revelli

symbols. The student can not play it until you first teach him, I am assuming a set of the accepted basic fingerings with this article for the upper register of the bassoon. This set is not complete, as space will not permit a detailed explanation of all the possible alternate fingerings and their usages. However, these fingerings will give your student a complete range chromatically to the D₂ sounding on the 4th line of the treble staff.

Illus. 5.



Note: Add low Eb key to E₃ and all tones above for resonance.

In addition to the correct fingering, one must remember that these tones are derived from the second series of harmonics; and to make them sound as resonant as the lower octaves, the breath intensity must be proportionately greater. If the student is allowed to produce these tones with little breath intensity, relying solely on lip tension, the sound will be thin and invariably sharp. A relaxed embouchure is just as important in this register as it is in the basic register.

We should approach the upper register gradually by introducing one or two new fingerings each week, allowing any undue lip pressure until the whole bassoon register has been covered. The whole process of extending the student's range should take less than a semester; then you can spend the remaining years developing him musically, instead of mechanically.

If our discussions have proven to be helpful, I am pleased. Should any of my readers wish to write me regarding any problem presented in the course of these discussions, I would welcome their communications. In the meantime, I trust that all teachers of music who have contact and associations with bassoonists will give heed to the development of the players of this wonderful instrument.

The Role of Tempo in the Interpretation of Choral Music

(Continued from Page 354)

artist often gives us the impression of great rhythmic freedom, for example, in the *rubato* of a Chopin Prelude or Nocturne. But, if we analyze the rhythmic flow, we will discover that he really maintains a cumulative, steady rhythm and secures the effect of freedom by holding back a little here and speeding up just a little there, to compensate for it, but always within the framework of the steady procession of beats. Bruno Walter once expressed it this way to a musical performer: "It is different in length in a musical performance, but not noticeably so." In other words, build your rhythmic nuances like waves upon the steady pulse of the tide.

As a man is known by the friends he keeps, so is a musician known by the tempi he keeps.

The Story of "Schanzi" Strauss

(Continued from Page 343)

two years Father Strauss took his orchestra for a triumphant tour abroad. Mother Strauss paved the way for her husband's tour by her last of her wedding cake. It was a happy day for Europe ringing in his ears, he was accorded an even greater ovation in Vienna. Life glittered for him. More and more he was seen with Emperor Franz Joseph, a favored beauty of checkered background who eventually separated the Strauses.

Schanzi lived each day for his music and would have stayed up all night working on theory and composition. His mother had to buy milk for her husband's teachers tried to dissuade the fifteen-year-old boy from writing the "popular" music of the day—polkas, quadrilles, waltzes—he rebelled. "Why should I write symphonies?" he stormed. "Some day the world will dance to my waltzes."

A Race for Popularity

As the year 1849 opened, the young musician was rapidly realizing his boyish boast. Ever since his momentous debut, five years previous, he had matched his father's every move. If his father brought out a new dance tune, he composed a smash hit for the next. While his father composed for the imperial First Bürger regiment, he wrote for the democratic Second Bürger regiment. Each year the quarrel had increased in bitterness in spite of attempts at reconciliation. Then the unexpected happened.

At one of the senior Strauses' widely advertised concerts, his bow snapped. Extremely superstitious, he regarded the accident as an omen of impending misfortune. Two months later, September 25, 1849, he died from the scarlet fever he had contracted from one of his little daughters.

Schanzi Strauss was now in line to become Vienna's musical dictator. But in spite of the accolades of the last five years, loyal members of his father's own personal orchestra at first refused to accept him, even voting to disband. Finally his mother and Anton wove a compromise that it was a happy day when Anton came to him bearing on a cushion his father's baton, symbolizing his acceptance by the orchestra.

One year later Johann Strauss, King of Music, ranked only second to Father Josef, King of the Austro-Hungarian Empire. "Vienna has three lights for the newcomer," ran a popular saying of the day. "Kärntnerthor Theatre, St. Stephen's Cathedral, and Johann Strauss."

From his father he poured hundreds of waltzes, polkas, and quadrilles, plucked magically from the air, from the song of birds, from life around him. Vienna's dance-mad, delirious spread to Russia, where Strauss conducted three times a year.

Composing, rehearsing, introducing Sunday afternoon concerts in the *Volksgarten*, dashing to five different places to conduct . . . with a new waltz ready for the next performance—it was not long until

Strauss was on the verge of a nervous breakdown. Both he and his mother (who acted as his manager) agreed that a new leader must be procured. But only a Strauss could conduct Strauss music.

In the emergency they turned to the second brother, Josef. He too, had studied classical music, but Josef's father's opposition had finally forced him to take up science. "Become a dance band leader?" he scoffed, "Never!"

But he reckoned without his mother and his brother. Strauss was conducting one of the Strauss orchestras and seriously studying composition. As his natural talent developed, many prophesied a brilliant career, but always he was overshadowed by Johann. In spite of a late start, during the remaining seven years of his life he composed more than two hundred eighty pieces of music.

Music by Strauss was in so much demand that the youngest brother, Eduard, was pressed upon to abandon his diplomatic career. Like his two famous brothers, he had studied with Anton and wrote dance music. Although he was the least musical, "der schöne Edi," as the Viennese fondly called him, was noted for his tact and executive ability.

Streams of Melody

Soon Vienna was flocking to the Casino where the three brothers often conducted their orchestras simultaneously. They even composed together (their *Pizzicato Polka* is still a favorite), although the teamwork of Josef and Johann was the more finished. Gradually Johann withdrew from the glare of the great public appearances and spent more time composing.

His new waltzes, "symphonies for dancing," flowed from his pen with remarkable fecundity. One of the most popular waltzes ever written, *The Beautiful Blue Danube*, was composed in 1866 when Johann was 37. The Singing Society, this work brought Strauss about seventy-five dollars. When it was not too enthusiastically received, he threw the manuscript into a drawer and promptly forgot about it. The following year he conducted the International Exhibition at Paris, and needing a new waltz, dusted off *The Beautiful Blue Danube*. Overnight it created a furor. Soon millions of copies were sent to all parts of the world.

Up to the year 1870, the forty-five-year-old composer's musical and personal success had been phenomenal. Then death struck. First his mother, who had been the mainstay in the family organization, followed by his brother Josef.

By this time the Waltz King's fame was so great that America demanded a dollar of him. He was offered one hundred thousand dollars plus travel expenses, if he would come to the United States to celebrate his Jubilee in Boston under the leadership of Patrick S. Gilmore. When he arrived he met the same enthusiastic crowd he had received in Europe. Women clapped his hair; cut threads from his suit.

Strauss made his last appearance in 1872, before an audience of a hundred thousand people. "Twenty thousand singers were on the platform," he wrote to a friend. "In front of them was the orchestra with its hundred assistants." The signal for the first movement of *The Beautiful Blue Danube*. There was no possibility of an artistic performance . . . only a bare noise such as I shall never forget.

Following his American visit he composed the best known of his sixteen operettas—"Die Fledermaus." His latter life was shadowed by the death of his wife, Jetty, and by his short-lived second marriage. After his third marriage, he gradually retired from Vienna's night life.

However, in 1894, when Vienna celebrated the fiftieth anniversary of his first appearance, he participated in the week's festivities, receiving congratulatory messages and gifts from all over the world. America sent him a silver loving cup, with the name of one of his famous compositions engraved on each of its sides.

On June 3, 1899, the great Johann Strauss died at the age of seventy-four. He was accorded a public funeral such as is generally reserved for reigning monarchs. He was given much more successful treatment than his violinist brother, who was buried in a black velvet cushion, in cotton strings hanging down.

With his death the famous Strauss orchestra entered its twilight years. Eduard (Continued on Page 388)

Intensity in Tone

"I am a sixteen-year-old violinist and am studying the Max Bruch Concerto in E minor. I am also studying the '24 Caprices' of Rodé and the Gavines' Studies. People say I have a good technique, but some say I do not play with enough intensity. How do I go about getting intensity in my tone?"

—A. C. C., California.

To begin with, no one can "go about" getting intensity. It is a quality that must have its roots set deep within the personality. One must feel the need to express certain emotions intensely; when this need is felt, the expression will usually be adequate.

I can tell you the technical means by which an intense tone is produced on the violin, but the acquisition of these means would not necessarily result in intensity. It might easily result in an unpleasantly hard tone.

The mechanics of intensity are simple enough, and the responsibility for them is divided about equally between the left and the right hands. There must be a strong, nervously-tensioned finger-pressure—not a heavy, lifeless pressure—on the bow for the full duration of every note. Coupled with this there has to be an even, fairly rapid, and not too narrow vibrato, which must be alive to the very end of each note. As for the right hand, its job is to keep the bow moving close to the bridge, with not too much pressure, as long as the maximum intensity is required. Remember that the pressure of the fingers on the string must always be stronger than the pressure of the bow.

If I were you, I would not worry about playing intensely. If you strive for intensity without feeling that vital impulse, you will be adopting a mode of expression that is at present foreign to you. It would be like wearing someone else's coat. Develop your finger grip, let the bow draw the bow close to the bridge without scratching or forcing—and wait for Time to teach you what intensity is and how it should sound.

Fingering for Chromatic Scales

"Will you please tell me which is the correct fingering in Carl Flesch's 'Studies' for chromatic scales? The two given for C major are:



They both are inconsistent as to order of positions, although the bottom one seems the worst."

—Miss V. W. S., North Dakota.

There are various opinions regarding the best fingering for chromatics, a fingering natural to one player often being difficult for another. For that matter, individuality of technique plays a big part in the selection of any fingering.

For the first position, Carl Flesch's two fingerings you quote is gradually replacing the upper in general use. There is a good reason for this: the lower fingering gives much less resistance and friction when the tempo is rapid. The one disadvantage is that it takes some time to learn. The upper fingering has been in use for very many years and is to be

The Violinist's Forum

Conducted by

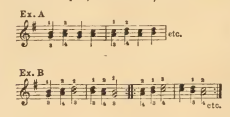
Harold Berkley.

Prominent Teacher and Conductor

of ETUDE you gave a list of study books as far as Rodé's 'Caprices.' What should come after Rodé? Paganini, of course, but I don't like it. —Mrs. L. A. Wisconsin.

(1) Regarding your trouble with thirds, my first thought is that somewhere along your course of study you practiced them too fast and not systematically enough. And perhaps you continued practicing them when your hand was tired, thus developing a tendency towards chronic tension. But you can certainly overcome this condition if you go about things thoughtfully and patiently. Reread the last two paragraphs of the article you quote; you will find in them suggestions for mastering any difficulty that puts an unusual strain on the hand.

To get rid of the tension that occurs when you play thirds, start with the simplest exercises, such as the following, and play them with a light finger-grip, a relaxed arm and very little bow pressure. Above all, play them slowly.



After you have practiced these exercises for a week in this way, go on to the thirds, and play them slowly and limply. When you have worked on these for a week or so, you will probably feel that your fingers are making their required motions quite naturally and easily. And you will certainly be very tired of the wishy-washy tone you have been producing. Try, then, for a more concentrated quality. Remember, however, that the quality must come primarily from increased finger pressure, and only secondarily from the bow.

But don't exert your full finger-grip just yet. Patience, again! Be content with a little more pressure. If you feel no increase after playing for a few minutes, increase the grip a little more. But still with a very light bow. At this stage, a heavy bow pressure will almost certainly cause you to tense your left hand.

From the scales, you should go on to the exercises in thirds in Sec'k's "Preparatory Double-stop Studies." From these you can go to the sections devoted to thirds in his Op. 1, Part IV. Until you reach these last exercises make no effort to use your full finger-grip. And by all means, still play the thirds slowly.

One frequent cause of tension in the playing of thirds is a faulty shaping of the hand. The fingers should be curved, the thumb should not be sticking up on the G string side of the fingerboard, but should be lying back along the underside of the neck, and the hand should

be sufficiently far around to keep the knuckle-joint of the first finger from knocking the neck. A minor third between the fourth and second fingers in the first position is a very easy one to play accurately, and it can be consistently achieved only if the hand is shaped as I have described.

It may take you a month or six weeks to carry through the course of study I have outlined. However, if you go along unhurriedly, I am sure you will find that at the end of six weeks you can play an extended passage of thirds with accuracy and with considerably more facility than you have hitherto thought possible.

One word of caution: Don't over-practice these things. Fifteen minutes a day, with frequent short rests, is sufficient time to spend on them.

(2) As for study material to follow the "Caprices," there is not a wide range of choice. But the material available is ample for the building of a solid and brilliant technique. Only a student of exceptional talent can go straight from Rodé to Paganini, and even this fortunate one would be better advised to use a stepping stone or two. After Rodé, the normally gifted student should be able to quote; you will find in them suggestions for mastering any difficulty that puts an unusual strain on the hand.

At all stages of advancement it is well to let the study books overlap. That is to say, after a pupil has studied Kreutzer thoroughly, let him review the more important studies while he is working on Fiorillo. Then review Fiorillo while working on Rodé. And so on. Among other advantages, this approach tends to develop fluency of technique. Furthermore, it keeps the student working on studies of varying musical and technical style. In the outline I gave in February, I gave in the range of the studies in two consecutive books have the same technical or musical approach. This is important in the development of a well-rounded violinist.

A Spicato Bowing Problem

"I have a problem in the teaching of the *spicato* bowing. I cannot appreciate your help. I can teach my pupils to make good spicato on repeated notes, but when they have to change the note with each bow stroke, they lose it. I have tried out a number of ideas, but none of them seem to work. I shall be glad for any suggestions you can give me."

—H. B. L., Kansas.

You are up against the crucial difficulty of the *spicato* bowing: the coordination of fingers and bow. If a student has been trained to use his wrist flexibly, it is usually not very difficult for him to acquire a satisfactory *spicato* bowing position. The trouble comes when he must play a different note with each bow stroke. There is just one answer: easy notes and a fairly slow tempo. The student has been trying to coordinate their last *spicato* with their fingers. Little progress can be

(Continued on Page 386)

About Double Notes

Q. 1. In the June, 1947 ETUDE there is a composition, *Legend of the Waters*, in which double notes are used, and I should like to have you explain how they are to be played.

A. Is the book "Harmony for Eye, Ear, and Keyboard" more instructive than the "Robyn-Hanks Harmony Books," and how much does the former cost?

—Mrs. M. D.

A. 1. The "double notes" indicate that the note so printed belongs to both melody and accompaniment, so the player holds the key down after striking it so as to allow the melody to continue to sing, while at the same time his other fingers play the broken-chord accompaniment.

2. I cannot compare the respective merits of books or printed materials in this department. Actually no one can do this satisfactorily for it often happens that a book which is exactly right for one pupil is entirely unsuited to the needs of another. The best way is to examine both of them and then decide which one fits your needs the better in the case of the particular pupil you have in mind.

Two Against Three

Q. 1. In the sixteenth measure of *Clair de Lune* by Debussy, should the eighth note in the last clef be played on the count of two or three?

A. 2. What does the word "l'asson" mean?

—J. M. P.

A. 1. The eighth note in the left hand should come exactly half way between the second and third counts.



2. "L'asson" or "Lassó" is the term applied to the slow part of certain Hungarian dances, particularly the Csárdás. "Friska" or "Friss" is the fast part. In native Hungarian dancing, these two alternated at the will of the dancers, who gave a sign to the musicians when they wished to change from one to the other. These terms were used by Liszt in his *Hungarian Rhapsody No. 2*.

How Would You Play It?

Q. How would you play the first count of the following measure from Chopin's *Nocturne, Op. 48, No. 1*?

—Mrs. H. D. S.



A. In most editions the sixteenth note, G, does not appear on the third beat for the right hand. In any case it would not be struck again, since it is tied to the preceding G which completes the trill.

Questions and Answers

Conducted by

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Professor Robert A. Melcher
Oberlin College

In general my attitude is that music cannot be taught effectively by mail; and yet there seem to be a good many persons who get something out of such courses. On the other hand, there are many more who get considerable help from the packages of "On Sale" music that are sent out by the Theodore Press Company and by various other publishers and music dealers. Such packages are accompanied by a "Guide to New Teachers," and if you decide not to take a correspondence course my suggestion is that you ask the publishers of this magazine to send you a package of piano material ranging in difficulty from first grade to about fourth, and requesting them to include in the package the "Guide" referred to above. Play over the easier material, select some to use with your own children, keep a certain amount of the third and fourth grade material for yourself—and send the rest back. Now put yourself through everything that you have kept, requiring yourself to play each exercise or piece about as often as you can, observing all fingering, tempo, and dynamics signs, pedal indications, and everything else on the page. If you come to the point within six months where you can play even the fourth grade material absolutely perfectly, you will have had a "course" that I believe to be equal to or better than the usual advertised correspondence course—and it will have cost you less!

More Information About Harpsichords and Clavichords

In the January 1949 ETUDE one of the questions that appeared on this page was whether such instruments as harpsichords and clavichords are at present being manufactured. My answer was that a limited number were being made before the War, but that I did not know whether manufacture had been resumed since its close.

The ink on the January issue was hardly dry before my friend Robert Melcher (who often helps me to find answers to questions that trouble me) informed me that not only are "early keyboard instruments" being made, but that some exceptionally fine specimens are being turned out in the very state in which I now reside (Michigan).

There followed a note from Kenneth Van Campen of New York, enclosing an advertisement which he had clipped from a New York paper in which it was stated that a representative of "English Craftsman" would be glad to meet persons interested in hand-made period replica furniture, including harpsichords and clavichords.

This was followed a day or two later by an indignant letter from John Hamilton of Wrentham, Washington, scolding me a bit for not knowing that the Chailus of Detroit is carrying on "a tremendously important work" in building harpsichords and clavichords. Mr. Hamilton stated also that "nobody in this country, notably Julius Wahl of Los Angeles, California, are carrying on important work in this field." He also implies that the Pleyel firm in Paris has resumed manufacture.

I am grateful to these three gentlemen for their interest, and I hasten to pass on the valuable information they have given me to the readers of this department. I might add that I have just returned from a lecture trip to the Far West, and that in California I met a man who had never happened to hear a clavichord until a week or so before our conversation. He told me that he was delighted with the way Bach sounded on this instrument, and that he had never really heard Bach before, and that he planned to purchase a clavichord for his own use. I myself had the good fortune to hear a recital by Arnold Dolmetsch and some of his family at Oberlin many years ago, and of course I have heard Landowska and other modern performers and have always been charmed by the music produced by these "ancient instruments." So I hope no one will have gathered the idea that my first reply was in any sense an indication of any lack of interest on my part.—K. G.

About Counting Aloud and the Metronome

Q. In the May, 1947, issue of ETUDE a reader asks for information about counting aloud and other matters connected with teaching rhythm, but neither the person who asks the question nor the person who answers it as a positive means of obtaining even tempo. Do you not believe in metronomes?

—J. V. B.

A. Counting aloud has its place in elementary music study, although it should be discontinued in the case of any piece or study just as soon as the pupil has learned to play this composition with accurate rhythm. Even advanced performers often count aloud for a measure or two when they are working at some spot that is difficult rhythmically. But they stop counting aloud just as soon as the rhythm at that point has been mastered.

As for the metronome, it is primarily a device for enabling the performer to arrive at the tempo indicated by the composer or editor, but has a certain value also in enabling the student to check on his mechanical progress in playing scales or studies; but as a device for enabling the tyro to play the rhythm with mechanical help is not musically perfect I believe it should be used very sparingly. Real musical rhythm comes from inside the performer, and if he is not rhythmic inside himself, no external mechanical device will help him very much.

Holes in the Teacher's Pocketbook

by Julia E. Broughton

IN my acquaintance with a great many teachers I have known some who have not seemed to get along, despite established competency and intelligent understanding of musical and pedagogical problems. They have confessed their shortcomings to me. I have come to the conclusion that in most cases their difficulties are not musical or pedagogical, but rather are due to inefficiency in handling the business end of their professional work. This does not imply that the teacher should sacrifice his high professional ideals in the least. It means that he should make a closer study of business methods and practices.

It means that he should make a closer study of human nature, as human behavior is called. And it means that he must not depend upon instinct, but that he must analyze the problems of the individual pupil, previous to the lesson, precisely as a lawyer studies his cases.

There can be no question that there are many wholly competent teachers who have very small incomes, not because of any lack of musical or pedagogical ability, but because they have never taken an elementary course in methods and salesmanship.

All business is based upon human relations. If you do not know how to deal with your fellow man in a way that will convince him of your efficiency, your common sense, your courtesy, and your ability to give him the kind of instruction he requires, you may as well take down your shingle. That causes one of the biggest leaks in the teacher's pocketbook, precisely at a business student without an understanding of management. This explains why so many teachers, who are not distinguished from the standpoint of talent and musicianship "get away with it," while some eminent musicians, without an understanding of contacts, literally starve to death. The combination of musical competency and the understanding of the common amenities usually produce our top-light teachers.

For instance, the pupil must continually have the feeling that music study is a joyous experience, and that the practicing he does will bring him personal delight, which makes the effort he puts forth in learning to play beautifully, well worth while. Consequently, the first thing the teacher should do is to greet the pupil at each lesson with an enthusiastic smile of welcome. Forget about the wooden fingers. It is your job to make them flexible, not to worry about them or worry the pupil about them. If you

haven't the patience to do this, don't call yourself a good teacher. You can be firm without showing irritation or making humiliating comments. Let pupils see that you love your work and they will come to love it, too. Remember that the day of the old knuckle-rappers went out in the last century.

Some teachers have another kind of leak in their pocketbooks. It is the leak of being out of date. No one in these days wants a teacher who is living back in the last century. Keep your studios fresh and inviting in appearance. If you haven't changed the appearance, the pictures, and occasionally the furniture, look out! This may seem nice and cozy to you, but your up-and-coming pupils will look upon it as "old duds." Don't have old, worn-looking music, bric-a-brac, or other litter in your studio. Keep freshening it up all the time. The same principle applies to your clothes. Never let your pupils get the idea that you are slipping behind, if you do not want to see them marching off to some other teacher.

Keeping Up-to-Date

One of the best ways to avoid losing pupils is to show a sincere interest in making them happy through music. See that they secure musical books and magazines to stimulate this interest. It would be a fine thing if all pupils would take and read regularly a magazine such as ETUDE. Keep a bulletin board in your room, with advance notices about feature radio and television programs which should interest your pupils. This requires a little work, but it is well worth it. Organize little get-together parties for groups of pupils. Study their normal interests and play up to them. Take them to concerts with you, or send out a mimeographed letter to parents, notifying them of coming concerts and recitals their children might like to hear.

Are you beginning to get the idea? You are no different from any other business person dependent upon an income. This income is always based upon three things:

1. The service you are able to provide.
2. Selling the service with dignity.
3. Building up a community interest in music and things musical, focusing as much as you can upon your studio.



JULIA E. BROUGHTON

Miss Broughton is a graduate of the College of Fine Arts of Syracuse University. She studied organ with George A. Parker and piano with William Berwald. She taught several summers at Cornell University and the State Normal School, West Chester, Pennsylvania, and later, became an instructor in piano, organ, and piano teaching methods at New York University. Miss Broughton is Honorary President of The Piano Teachers' Congress, New York City. This article is based in part upon an address made at an M.T.N.A. convention.

—EDITOR'S NOTE.



MUSICIANS OF THE COUNTRY HAVE adopted the rule which requires students to pay for all missed lessons except in case of protracted illness. Teachers are expected to conform to this rule.

A Resolution Passed by the Philadelphia Musical Association, and Endorsed by the National Association of Music Teachers in all parts of the United States

THE charming *Romanze* in this month's music section is not only a good addition to late intermediate grade classics but offers excellent drill in simple embellishments. But you'd better regard that "Mozart" label with a skeptical eye, for competent authorities are agreed that Mozart did not write it. It does not appear in any complete list of the composer's works. The formidable Koehler-Einstein chronological catalog of Mozart's compositions calls it, "of doubtful authenticity," and adds: "this lovely piece betrays too clearly an acquaintance with the Beethoven *Romanzen* (in G for piano, or the two for violin and orchestra) to have appeared before the year 1800."

"Well," you begin to inquire, "if Mozart didn't compose it, who did? Apparently no one has sleuthed out the perpetrator. It could hardly have been F. Bendel (1835-1874), a prolific composer of his day, who is responsible for that other Mozartean hoax, the *Pastorale Variée*, which, although a useful piece, is certainly not Mozart. (By the way, this popular *Pastorale Variée* is called by Koehler "without doubt counterfeit.") ... So, as to the *Romanze's* composer, your surmise is as good as ours!

Next question: "How do you know that the *Romanze* is not by Mozart?" Because any serious student of Mozart will detect its second-rate and imitative quality. Its texture, progressions and passage work are too often obvious and too commonplace. To be sure, Mozart is sometimes obvious but never throughout an entire movement. An unexpected melodic turn here, a jeweled phrase there, a breath-taking curve, an unpredictable harmonic twist—such strokes of genius abound in Mozart. Can you point out any such characteristics in this *Romanze*?

"How should the *Romanze* be programmed?" Why not say, "*Romanze* in the Style of Mozart . . . Composer Unknown?"

Its Character

Even if the piece is not by Mozart its texture is beguiling. Superficially it resembles a Mozart operatic aria with its pure, limpid coloratura lines—the soprano singing an ardent love song as she awaits her lover in the rose-covered cottage at the edge of the woods. On every hand the sounds of nature reaffirm her happiness. . . . the bird-like flute passages (Measures 26-31), the laughing brooklet (Measures 21-25) the soft swish of the June breeze (bass accompaniment in Measures 16-18) even the hunting horn calls through the forest (left-hand in Measures 33-35).

But beware! The *Romanze* can become an interminable bore if it is played too slowly. I do not recommend teaching it to children, for it is obviously a piece for late adolescents or adults. For some students I recommend a cut: after Measure 51 go directly to Measure 63, but play the first beat of Measure 63

an octave lower; then proceed to the end as written. Such a cut omits nothing essential and contributes greatly to the student's concentrated playing of the piece, and also to the listener's enjoyment!

Play the *Romanze* with a two-beat



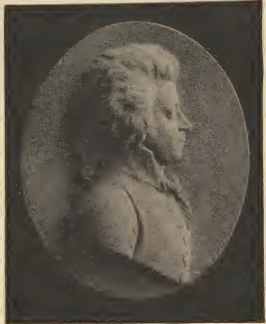
rhythmic swing at about $\text{♩} = 100-108$. It will drag intolerably if you play it slower. Always emphasize and point up the singing soprano voice. Observe carefully the active (trilling) and passive (exhaling) phrase elements, such as Measures 1, 2, active—play richly *mf*; Measures 3, 4, passive—play delicately *p* . . . Measures 5, 6, active; 7, 8, passive.

"Mozart's Romanze"

A Master Lesson

by Guy Maier, Mus. Doc.

Dr. Maier presents this Master Lesson in lieu of his regular Pianist's Page. Our readers will welcome this change.



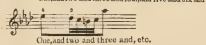
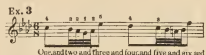
WOLFGANG AMADEUS MOZART

From a well-known contemporary came by Leonard Potch. This was made in 1789, when Mozart was thirty-three. He died two years later.

Guard against poor editions of the *Romanze*; one of these printings, widely used, contains countless asaccato, short-phrase endings which are in horrible taste. The Presser edition is excellent, especially in its footnote elucidation of the embellishments.

The Embellishments

These are not difficult if you will articulate them, deliberately and songfully. Never rush or slide over them. Take, for example, Measures 5 and 6 . . . At first play them as written *without* the turns, as you count aloud, "One, and, two, and, three, and" etc. Then add the turns, still counting by "ands," thus:



For Measures 13 and 14, I recommend a similar execution:



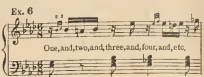
Don't forget, always count aloud by "ands" at first, then later discard the "ands."

Play the grace notes in Measures 22 and 23 before the beat. (If you play short grace notes very swiftly almost no one will be able to detect whether you've

played them before or on the beat!) To ease the tricky arpeggio in Measure 23, divide it between the hands thus:



Prepare for the mordents which begin in Measure 26 by playing Measure 25 slowly, counting aloud by "ands." Then Measure 26 will fall smoothly into line thus:



Again, think of those first two notes of the mordents as grace notes *before* the beat. Begin the trill in Measure 32 either on F or G, and play it as rapidly as you can. Just remember that a trill isn't just a jangle of two contiguous notes, but the assumed swelling and diminishing of a *singing* tone. Such a trill is a burst of ecstasy, a delicious shiver, a thrill! Measure 39 (count it by "ands") is played like this:



Measures 42 and 43 are like 13 and 14. May I remind "advanced" pianists who will raise eyebrows at these elementary explanations of the embellishments that I am not here concerned with how an artist would execute the ornaments, but how the ordinary student *could* play them.

Other Details

Don't fall over those tricky little aside passages in Measures 19-21, which must emerge like the tones of the operatic tenor ardently reassuring the soprano.

Play the left hand horn calls in Measures 33-35 with full, mellow tone, and the return of the chief theme (Measure 38) softly and sensitively. Take time to play the quasi-cadenza (Measures 50 and 51) flowingly. This "climax" should be rich but not bump-tious.

Do not retard and diminish too soon at the end of the *Romanze*. Begin to retard in the second half of Measure 66, but do not fade out until the very last measure. Your tone must hold its deep, solid quality right up to the final arpeggio. Breathe this arpeggio slowly while the last brass tones sing a soft, tender farewell:

Use just enough damper pedal throughout the *Romanze* to assure smooth *legato*. Don't be afraid to use the soft pedal often, as much for the change of quality it gives as for the lesser quantity of tone. Use it especially at the ends of passive (exhaled) phrases.

Dr. Maier will present in ETUDE for July a Master Lesson upon Schubert's *Let Me Dream* and *Under the Linden Tree*.

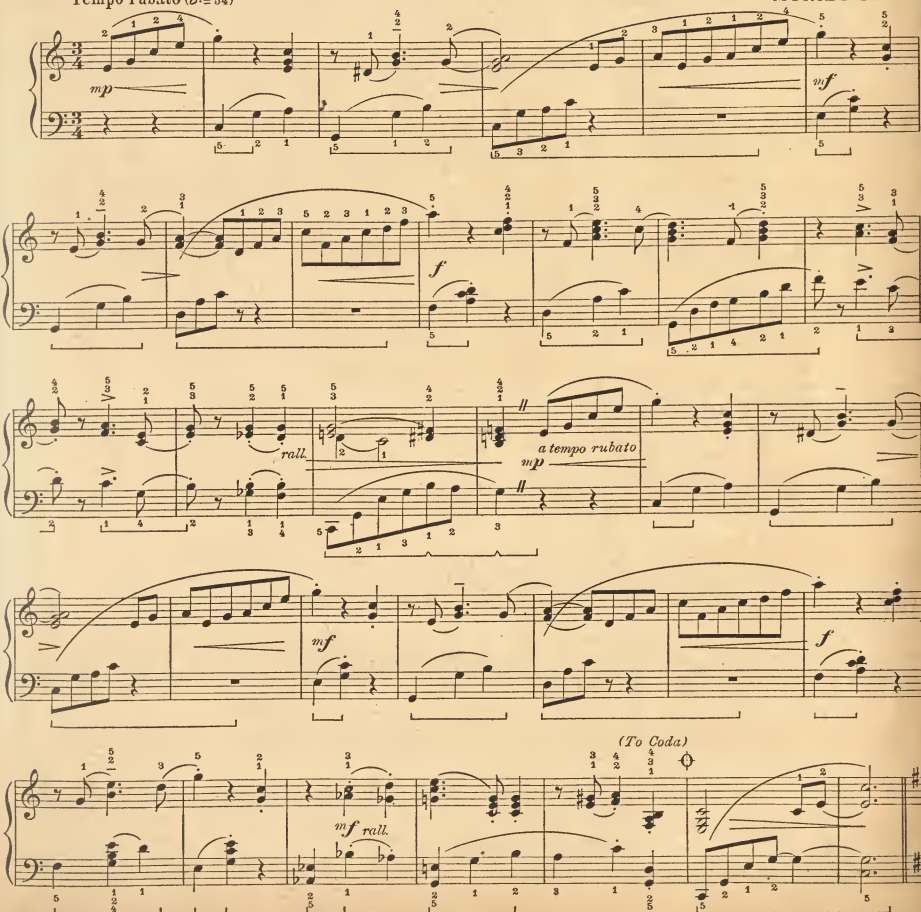
AZALEA TRAIL

VALSE RUBATO

This springtime issue of ETUDE is filled with pieces of charm—melodies that are easy to play and to remember. All the way from the Gulf of Mexico to Canada, America becomes progressively an azalea trail from February to June. Miss Lewis' piece is a colorful musical translation of this wonderful trail of floral fireworks. Grade 3½.

MURIEL LEWIS

Tempo rubato ($\text{♩} = 54$)



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mp *a tempo*

mf

mp

mf

mp

poco rit.

p

TRIO

mp

accel. e poco cresc.

mp rit. dreamily

p

mp *a tempo*

D.C. al Φ

accel. e poco cresc.

f poco allarg.

dim.

rit.

p

CODA

mp

l.h. 2

f

l.h.

mp

rit.

l.h.

p Fine

* From here go back to the beginning and play first section; then play TRIO.

LOVE WHISPERS

The ever melodious Frank Grey contributes this fluent sketch to our spring carnival of charm. Be careful of those staccato notes in the right hand, and the special pedaling. Grade 3.

FRANK GREY

Moderato (♩=112)

mp ben marc. ed melodia

poco rall.

a tempo

Fine

mf

poco cresc.

poco rall.

mf a tempo

poco rall.

D.C.

ROMANZE

This rich and beautiful *Romanze* attributed to Mozart is very remunerative. That is, it pays for all the time and effort the performer takes to polish it until it glitters like a beautiful jewel. The ornaments, which are so important, are explained in the lesson by Dr. Guy Maier, which appears elsewhere in this issue. Its authenticity is very much in question. Grade 6.

W. A. MOZART

Andante (♩ = 100-109)

The first system of the musical score for the Romanze, measures 1-25. It is in 3/4 time, key of B-flat major. The tempo is Andante (♩ = 100-109). The score is written for piano (p) and includes dynamic markings such as *mf*, *p*, and *cresc.*. The piece is attributed to W. A. Mozart. The score includes fingerings and articulation marks.

The second system of the musical score for the Romanze, measures 26-55. It continues the piece with various dynamic markings including *mf*, *p*, *mf*, *fp*, *cresc.*, *rall.*, *f*, and *do f*. The score includes fingerings and articulation marks. The piece is attributed to W. A. Mozart.

BARCAROLLE

From "LES CONTES D'HOFFMANN"

Jacques Offenbach's four act *opéra comique*, "Les Contes d'Hoffmann" was the composer's masterpiece. It is in strange contrast to his frivolous musical satires (*opéras bouffes*), which were the rage of Paris in Offenbach's lifetime. This was first given with great success at the Opéra Comique in 1881; Then it was forgotten until 1910, when it was revived by Sir Thomas Beecham in London. The lovely *Barcarolle* is unforgettable. Grade 4.

JACQUES OFFENBACH

Arr. by Henry Levine

Moderato (♩ = 56)

LONG AGO IN OLD VIENNA

Nostalgic glimpses of the Austrian capital of sweet romance, music, and a faded pastel of a brilliant aristocracy. Mr. Federer has caught this with a magic touch. Play it slowly and languidly like the old Vienna song, *The Old Refrain*, made popular by Fritz Kreisler. Grade 3.

Slowly and freely (à la Vienne)

RALPH FEDERER

dreamily
mf
p
softer
simile
softer and linger
a little faster
linger
as at first
mf
In slow waltz time
fudge
Fine
pp
suddenly much faster
gradually slower
hold back
in time again
softer
pp
p slow
suddenly loud
mf
p
tenderly
D.C.

CHERRY BLOSSOMS

VALSETTE

A short, simple piece, but nevertheless marked with a distinctive lilt and pleasing melodic lines. Grade 3.

HAROLD WANSBOROUGH

Tempo di Valse (♩ = 138)

mf rubato
p poco rit
mp rubato
mp cresc.
Fine
mp
poco rit
D.C.

THE GRACEFUL SWAN

Grade 3.

O. SCHELDROP OBERG

Tempo di Valse (♩=48)
con espressione

mp poco rit *a tempo*

poco rit *a tempo*

Grazioso

Fine *mf*

poco rit *mf a tempo*

poco rit *D.C.*

MIMI

A nimble, cheerful rhythm for teen-agers. Play it as though your fingers were dancing on the keyboard. Grade 34.

CHARLES E. OVERHOLT

Moderato (♩=120)

mp

oreac. *f* *dim. e poco rit.* *mp a tempo*

Poco più mosso

1st *Last* *Fine* *mf* *mp*

mf *mp*

f *dim.* *D.C.*

HUNGARIAN DANCE No. 5

SECONDO

JOHANNES BRAHMS

Allegro

f

p

cresc.

p legg.

sf

a tempo

p poco rit.

sf

f

sf

Last time only!

Vivace

f

Fine

f

p poco rit.

a tempo

poco rit.

a tempo

D.S.

HUNGARIAN DANCE No. 5

PRIMO

JOHANNES BRAHMS

Allegro

f

p legg.

sf

f

8

f

p legg.

sf

f marc.

a tempo

8

p poco rit.

sf

f

Last time only!

8

f

Fine

sf

Vivace

poco rit.

a tempo

poco rit.

a tempo

D.S.

Prepare: (Sw. Oboe 8' or French Horn 8'
Gt. or Ch. Mcl. 8' & Dul. 8'
Ped. Bourdon 16' & Fl. 8'

49 00 5671 420
149 00 5433 100

I LOVE THEE

(ICH LIEBE DICH)

EDVARD GRIEG
Arr. by Rob Roy Peery

Andante

MANUALS

PEDAL

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ETUDE

HE CARES FOR ME

J. E. ROBERTS

Anonymous

Moderato

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mf a tempo
Yea, keep me ev-er in Thy love, Dear Fa-ther, watch-ing from a - bove; And

mf a tempo

poco a poco rit. e dim.
let me still Thy mer-cy love, And care for me, and care for me. *Lento*

poco a poco rit. e dim. *mf*

SUMMER NIGHT

WALTZ

F. A. FRANKLIN, Op. 40, No. 2

Tempo di Valse (♩=60)

VIOLIN *mf*

PIANO *p*

mf

p

Fine

Fine

With energy *ff*

With energy *ff*

D.C. al Fine *TRIO*

p *rit.* *D.C. al Fine*

p *rit.*

Scherzando *rit.* *pizz.*

arco *pizz.* *arco* *rit.*

pizz. *arco* *cresc.* *ff* *D.C. al Fine*

cresc. *ff* *D.C. al Fine*

PELICANS ON PARADE

LOUISE E. STAIRS

Grade 1.

Moderato (♩=100)

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PEDRO AND PEPITA

A DIALOGUE

J. LILIAN VANDEVERE

Grade 2.

Moderato (♩=120)

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STUDY

Grade 2.

Scherzoso (♩=132)

FLITTING BUTTERFLIES

LEWIS BROWN

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SEA GULLS

MARGERY McHALE

Grade 2.

Gracefully (♩ = 63)

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ETUDE

A New Form For Violin and 'Cello Tops

by John Fassett Edwards

RECENTLY having occasion to make a new top for an ancient 'cello—"Roger, 167"—I thought of changing the shape of the top to some extent, deviating from the usual type in which the belly is made in a long area, parallel to the top of the side-bouts. Even though the top is more or less high—or perhaps low—always, so far as I know, all 'cello makers have followed the idea of making the top in a long, flat shape in its central area, longitudinally.

Just to be different, and thinking that perhaps some other model might be effective in producing a better tone or a quicker one or to escape some of the wolf tones or rough notes that are to be found in practically all violins and 'cellos, I worked up a drawing in full scale of what would at least be a change—like marriage, for better or for worse. In this drawing I worked up all the curves, both across and longitudinally.

My chief thought in making this new form was to have a central high area, where the bridge would rest, and flowing from there downward, in all directions, to the tops of the bouts. This form should not be thought of as a central pointed area which abruptly fades to nothing at the purfling, but instead, it is a quite short, central, high area, a matter of a few inches on either side of the bridge, in the mid-line, and then down to the level of the bouts. There is no channelling of the top when finished.

It is certainly a tedious job to carve out a 'cello top, owing to its great size and the deceptive character of the wood, which appears to be soft, but actually is

with the new top is of astonishingly beautiful quality, very even, and of great volume; and what is perhaps the culminating reward for my struggle—and the production of bushels of fragrant shavings—is that there is not a single wolf-tone or rough note in the entire 'cello gamut, even high on the G string, where every one of the twenty-six other 'cellos I have owned and used gave out raucous sounds on the F and F-sharp notes.

I am not alleging that I have found anything that will be startlingly new to the luthiers of the world, whom I have found to be a definitely conservative lot, because I feel that little remains to be discovered in the form and manufacture of fine stringed instruments. However, I am now passing on the result of my own striking success in changing the form of my own 'cello top to a far better shape than was the case with the original and very old one. This hint might open the eyes of some of our makers that even better tops than they now turn out may be made—to the joy of nations.

Somehow I have never accredited the old master makers with having known everything there was to know about making these sensitive shells of wood, because I have seen and heard some poor Stradivari violins. Of course one might claim that the fault with the poor-sounding Strad fiddle was that some ill-advised person had tampered with it. Perhaps that was true, but if the tone had not been defective from the start, there would have been no reason for tampering. One does not tamper with an instrument of noble tone.



SIDE VIEW OF DR. EDWARDS' 'CELLO SHOWING THE CURVED SURFACE UNDER THE BRIDGE

nothing of the sort. The top material, in this case, was spruce from the Pacific coast, European spruce not being available. The wood appeared to be well seasoned, although I had no way of knowing its age. The big bow came to me split out, the only human alteration being the sawed ends. It is of very coarse grain.

However, at long last, the top was completed, and I had my violin maker glue it onto the ancient body, and varnish it, to match the color of the yellow-brown back. But the delightful outcome of this arduous labor was that the tone

Perhaps the accompanying photograph of the side view of my latest 'cello may convey a better idea of this, to me, new form, than do my words. If anyone follows this suggestion, I would greatly like to learn what result is obtained, with particular reference to the elimination of those disagreeable wolf tones. Recently I heard a truly magnificent David Tecer 'cello, of great value, which has a very rough F tone. Such tone may be avoided by the use of extreme care in playing, yet the owner does not forget its presence and will always be annoyed thereby.

HOW MOM AND POP BOUGHT MY NEW PIANO...



When they stopped at the piano store, the dealer showed them a new kind of spinet piano.



He had Pop lift one end...What a change from our heavy, old upright!



Then Mom played it. Mm-m-m! When we could get tone like that in a lighter piano, it was a deal.

...Dad says it has a "backbone" of Aluminum!

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so wonderfully conveyed in this pianist's recordings, that makes his offerings always worth hearing. . . . Perhaps only the musician can truly appreciate the carefully and minutely planned structure of Stravinsky's Concerto for Two Pianos. The composer is more concerned with the esthetics of technique than with emotion, in this work, with its abrupt transitions of mood. Despite the severity of the style, there is an accumulative excitement to this music which holds a fascination of its own. The performance and recording are effectively achieved.

Beethoven: Sonata in F major, Op. 24 (Spring): Jascha Heifetz (violin) and Emanuel Bay (piano). Victor set 1283.
Bartók: First Violin Sonata Yehudi Menuhin (violin) and Adolph Baller (piano). Victor set 1286.

Mozart: Sonatas in E-flat, K. 302, in D major, K. 306: Alexander Schneider (violin) and Ralph Kirkpatrick (harpsichord). Columbia set 811 or Microgroove set SL 52.
Paganini: Caprices Nos. 9, 13, 14, 15, 20, 21, 22, 24: Zino Francescatti (violin). Columbia set 814 or Microgroove disc ML 6129.
Bach: Arias from Cantatas Nos. 97, 66, 42, and Qui tollis from Mass in A: The Bach Aria Group, with William H. Scheide, conductor. Vox set 654.
Strauss: Morgen, Op. 27, No. 4, and Belfort, Op. 39, No. 4: Marian Anderson, with Franz Rupp at the piano. Victor set 124734.

Verdi: Traviata—Al morri monici Cioe Elmo and Beniamino Gigli, with orchestra, U. Bertonetti, conductor.

piano accompaniments (Paganini wrote them originally for solo violin) may be taken as a concession to the average music lover. As the piano parts are on the whole tastefully conceived, and competently played by Mr. Balsam, they prove in no way offensive. . . . Piatigorsky's little recital finds the cellist in his warmest and most intimate mood. The Schubert, originally for two pianos, and the Schumann, originally for clarinet and piano, are innocuous pieces making for occasional, rather than enduring, pleasure. The Faure's have more intrinsic worth, with its poetic sublimity and beauty. It is heard only at its best, however, with orchestral background. Better balanced recording would have served this set to greater advantage.

Stravinsky: Symphony of the Psalms: Columbia Broadcasting Symphony Orchestra with Mixed Chorus, conducted by the composer. Columbia set 814 or Microgroove disc ML 6129.

Bach: Arias from Cantatas Nos. 97, 66, 42, and Qui tollis from Mass in A: The Bach Aria Group, with William H. Scheide, conductor. Vox set 654.
Strauss: Morgen, Op. 27, No. 4, and Belfort, Op. 39, No. 4: Marian Anderson, with Franz Rupp at the piano. Victor set 124734.

Verdi: Traviata—Al morri monici Cioe Elmo and Beniamino Gigli, with orchestra, U. Bertonetti, conductor.

Tonal loveliness and artistic equanimity distinguish Heifetz's interpretation of the ingratiating "Spring" sonata of Beethoven. His pacing of the opening movement is on the fast side, and his slow movement exploits more beauty of sound than depth of feeling. The other Goldberg Kraus set offers a more searching reading, but the Heifetz performance is definitely enhanced by superior recording. . . . The Bartók opus may prove forbidding on first hearing. Yet, this modern music is of tremendous import, being exact, harmonically daring, emotionally intense and elemental. Much of its melodic structure owes its impetus to Bartók's study of Hungarian folk music. The performance of Menuhin and his proficient partner is an artistic achievement which may well make record history. For Bartók was a great genius—a forceful and highly original composer, who is only now gradually coming into his own. . . . The Messrs. Schneider and Kirkpatrick are such proficient and satisfying musicians one cannot evil with them on the suitability of the harpsichord in the two Mozart sonatas, even though authorities agree both works were intended for the piano. The fact that neither of these sonatas is available in any other recording and both are exceptionally fine examples of Mozart's style in the genre, makes this set a "must" for all admirers of the composer. The long-playing version is especially recommended, as it is coupled with the most famous of sonatas by the same artist, and also because the harpsichord seems less aggressive in the reproduction. . . . There is sheer magic in Francescatti's playing of the Paganini caprices. Inaccessible technique is blended with the most ingratiating tone and sensitive artistry. That the violinist chose to perform these études with the added

The Swiss conductor, Ernest Ansermet, recently recorded the Symphony of the Psalms for English disc. Though one of the composer's most sympathetic exponents, there is much to be said for Stravinsky's own interpretation of his work. His rhythmic precision and more subtle coloring of texture are in keeping with his intentions, and here they serve the music well. Moreover, a better balanced chorus gives clarity and a stronger definition to the two forces. This work remains a controversial one, it is, in our estimation, one of the composer's greatest and most satisfying scores. The concentration of mood in this music is ideally served by the long-playing version. . . . The musical competence of Scheide's Bach Aria Group, now heard weekly on the air, is attested by unlimited rehearsal. With all the group's technical efficiency, however, one feels the singing is geared to this more than to the value of the text. This remains true in the present set, especially in the duet from Cantata 42 and the Air from the Mass in A. Still, one welcomes this Bachian offering, for the music is worth knowing. This is the second set issued by Victor from The Bach Aria Group.

One of Strauss's greatest songs is Belfort—"the farewell of a father to his wife as he leaves the children in her care." Miss Anderson does some of her finest singing in the present set, but, alas, she lacks a splendid performance. Her persuasive is the contralto's interpretation of Morgen, where a total unsteadiness at first disturbs the tranquility of mood, but her final phrases are sung with beauty and conviction. . . . Opera enthusiasts will cherish the Elmo-Gigli duet from "Il Trovatore." The mezzo-soprano is superb, and the tenor sings with artistic restraint.

Interesting Records for Everybody

(Continued from Page 346)

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. We have an old two-manual organ in our church, and the shutters on the swell box work directly from a pedal at the foot of the console. During winter months, when the building is heated only once or twice a week, I know the swell box should be kept open, but does it do any harm to keep the swell closed at all times during the summer? In the summer the shutters stop so that it is impossible to close them lightly unless they are kept closed when the organ is not in use. We do not have this trouble in winter. Also please advise, if the organ is left open for twelve hours or so, should the stops be pushed in or left out? —D. L.

A. The purpose of keeping the swell shutters open is to maintain the same temperature in the organ chambers as in the church proper, as some pipes are quite subject to changes of pitch due to expansion or contraction brought about by temperature changes, and if the organ chamber is the same temperature as the church, this condition is more nullified. Naturally, this is more pronounced in winter, and consequently it is more important in winter to keep the shutters open, and while this should be the rule in summer, under circumstances you have mentioned it is possible no great harm would be done by leaving the shutters closed. Some manufacturers use laminated wood or hardwood for the shutters to avoid this tendency to swell or warp, and if you are very much troubled, it might be well to consult the manufacturers to see if any change could be made in this respect. 2. Always push in the stops when the organ is not in use, even for a short time—by this we of course mean a matter of hours.

Q. I am sixteen years of age, am now the organist of our church, and wish to become more of an organist. I have heard suggestions as to what registrations you would use for congregational singing of hymns, and also for organ solos. I have a list of stops. The organ was originally in a theater, and is part of several different organs, 2. I would also like the address of magazines devoted to organ interests. —B. S.

A. As a rule, we do not suggest specific registrations for all congregational hymn accompaniment, as the character of the hymn, the habits of the congregation as to enthusiasm or otherwise, have a definite bearing on the question. For the ordinary hymn of praise and a hearty singing congregation, the preliminary announcement should be played not more than moderately loud, including such stops as (Swell) Organ Solo, Flute 8-Viola 8—Orchestral Flute 4; (Pedal) Bourdon 16—Flute or Cello 8. For congregational singing add the louder stops such as Horn Diapason 8 and 4' and Trumpet 8 and 4' and Great, and on the Pedal add Horn Diapason 8' if heavy foundation is required. Flute and Cello together if not so much is needed. For organ solos use whatever experimentation with practically everything you have, in order to determine just what effects are available and where best suited. Almost any of your

4' and 8' stops would seem suitable for solo use, and the accompaniment should be of lesser volume, of course, and a contrasting tone color when possible. The 2' and 2 1/2' stops should be used very sparingly, and beautiful as the effect of chimes might be, it will be well to guard against too frequent use. Half an hour of "trying out" will accomplish more than pages of suggestions. 2. We are sending you the names of two leading magazines devoted to organ matters.

Q. I am organist of a very small church. Have had some piano training, but no organ, so that when I took over in an emergency, I was pretty much on my own. I have been quite successful with our one-manual reed organ, but have never fully understood the stops, depending entirely on ear for the combinations. We are thinking of replacing the reed organ with a one-manual electric organ, but I am not familiar with electric organs and there is no one near to help me. Are there any books which would explain the stops, and so on? Do you know of any courses offered by mail? —G. G.

A. Off-hand we should say you have already mastered most of your problem. Depending on the ear is one of the very best ways to acquire a knowledge of stops and their effects, but such a book as Landers' "Reed Organ Method" would help you. This book contains a chapter devoted to the explanation of the different stops found on reed organs. The electric organ you mention is for practical purposes quite similar to the organ you are now playing. Of course, the tones are produced differently, and the actual mechanism is quite different, and doubles a great many directions will be supplied by the manufacturers to take care of these matters. In playing, however, you will follow much the same procedure as on a reed organ, and the stops will probably follow much the same pattern. There will be no foot pumping pedals of course on the electric organ, and the crescendo effect will be brought about by depressing the single pedal-increasing amplification.

Q. I am listing the names of the stops on my organ, three of which I have marked unknown. There are two sets of reeds, one in front and one in back. The one in front is controlled by a swell and a drawknob—these have a light, mellow tone. The reeds in the back are controlled by Dulcet and Echo Horn. The stops are unknown 2", and Dissonant open these stops wider. The unknown 8" and 8 1/2" open the back and front swells. Can you name the "unknown" stops? —S. M.

A. Your description of the action of the "unknown" stops is not very clear, as apparently neither of them affects a speaking stop. To open the stops wider, would simply indicate a "forte" effect, and most reed organs have Forte stop for the treble and one for the bass. We judge therefore that two of these "unknowns" would represent the Forte stops, but we cannot account for the other.



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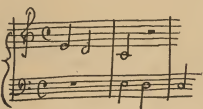
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How Great Bells are Tuned

by Edward F. Medosch

TO the non-observant listener, a church bell has only one note—that which is a result of the actual contact of the hammer with the lip of the bell, or "sound blow."

In addition to this outstanding "strike note," every bell has four other notes distinctly heard by the trained ear: and before a bell is in tune, each of these notes must be strictly true.

Produced by different sections of the bell are three notes, a third, a fifth, and an octave above the strike note, and below the strike note is the "hum note"—a ground-note which is the sum total of all the notes emanating from that whole mass of metal.

The notes of a bell depend upon its diameter at different points between the sound blow and the crown. The larger the diameter, the lower the note, and it is by varying these diameters that a bell is attuned.

The tuner's first task when the bell arrives at the foundry is to clean away all traces of corrosion which dulls its tone, although it does not put a bell out of tune.

When cleaned the bell is placed, resting on its crown, on a special vertical lathe consisting of a revolving platform, with an arm fitted with a sharp cutting tool, so arranged above it that the tool hangs inside the inverted bell.

The tool is placed in position against the bell, the platform is set revolving, and the diameter of any part can thus

be altered by scraping away the metal. Careful adjustment and handling of the cutting tool are essential to insure the removal of the exact quantity of metal, as a bell weighing five or six hundred pounds the removal of four or five pounds results in a detectable variation in the pitch of the note.

When testing, the expert uses tuning-forks which vibrate at a known number of vibrations per second. Given the rate of vibration of the strike note, it is a simple matter to arrive at the rates of vibration of the other notes, and he selects his tuning-forks accordingly.

Having set the fork vibrating, he places the pointed end against the bell, which if correctly tuned, will respond by producing the required note. In this way each note is tested in turn.

Tuning usually consists of lowering the pitch of the notes. A peal of bells need not be tuned like a piano to a standard pitch. The lowest bell is a tuned and the others brought into harmony with it, so that it is rarely necessary to raise a note. Sharpening, however, is possible in the case of bells by cutting away the edge of the sound blow, and thus making the bell shorter.

When once a bell is tuned it will never get out of tune; and the bell-tuner owes much of his work to the fact that in early days when the bells were hung, the bell-founders had not the implements to tune a bell with perfect accuracy.

The Violinist's Forum

(Continued from Page 337)

made along these lines.

No matter how advanced your pupils may be, I suggest that you give them the easiest first-position studies you can find. And see that they practice the studies with a *controlled spiccato* at a very moderate tempo. A study that has frequently been found useful for this purpose is the third of Kayser, Op. 29, adapted in the following way:



At first it should be taken not faster than $\text{♩} = 60$, in order to insure that the even wrist-swing which has previously been acquired is not lost in the endeavor to write synchronously with the left hand. As the pupil learns to feel confidence in his coordination, the tempo should be gradually increased. Nos. 5, 9, 11, and 16 of Kayser provide further material for the development of the "changing-note" *spiccato*. Nos. 5 and 11 are especially valuable because, being written in triplets, the accent has to be on the Down and the Up bow alternately, which tends to equalize the bow stroke.

There was a detailed discussion of the *Spiccato* in ETUDE for August 1945. If you can refer to this article, you might find further suggestions that would interest you.

What Will Television Do For Music?

(Continued from Page 342)

such a famous economist as Roger W. Babson stated that it would mean the end of the piano. The manufacturer of pianos did "take a terrible nose dive" in metal, as a result of the depression, by radio, but to other economic and living conditions as well. (The only fatality was a many-million-dollar industry in New England, the piano which was wiped out almost immediately.)

When the piano "came back," we found the public begging for "any kind of old piano." How, then, can the inflated prices to get such an instrument. Instrumental instruction via television will probably be attempted, but here again we must remember that the all-important part in instruction is the criticism by the teacher of the playing of the pupil. The teacher must watch every step in the pupil's playing, noting touch, hand position, posture, and a great number of all-essential details which demand a teacher "in the flesh."

Thus it is the proportion of programs of interest to intelligent music lovers far less than those presented by radio. But in the future it seems certain that new, great music will appear on the television screen, and these must inevitably be of real interest to all teachers and students of music. Great music festivals will certainly be televised.

Again, how will television affect radio broadcasting? Our guess is that, inasmuch as radio during the last three decades has so strongly entrenched itself

in American homes with programs of wide human interest and the highest cultural value, the competition of television will be cooperative rather than obstructive. Television's first appeal is to the eye, and it demands close attention and a more or less fixed audience. Radio's entire appeal is to the ear, and requires the use of imagination, one of the charms of radio, which has made it so versatile, so far reaching, and so expansive. The huge radio broadcasting interests have not built a house of cards, and beyond a doubt will continue their hold upon the American public.

Television has quite a distinct field from radio, and reaches out to many new surprises and sensations in entertainment in the home. The American public will demand all three modern electronic contributions to the home: phonograph, radio, and television—and these, together with a fine piano, will form the pillars of a complete musical home. They cannot fail to have a tremendous influence socially, educationally, and economically. They will, socially in expanding the joy of living in America.

The World of Music

(Continued from Page 337)

spread to the far corners of the land. He organized the Mount Holyoke College Glee Club, and gave the famous Carol concerts in New York City, which have become traditional events. He gave hundreds of free organ recitals throughout New England, and was the founder of the American Guild of Organists.

IGNATZ WAGHALTER, Polish-born composer and opera conductor, died suddenly in New York City on April 5, Mr. Waghalter, who had been in this country since 1937, was for eleven years director of the German Opera House in Berlin.

ZAVEL ZILBERTS, founder and musical director of the Zilberts Choral Society, composer of liturgical choral music, died April 25 in New York City. Mr. Zilberts, who came to the United States in 1916, served as president of the Cantors Association of America.

ARMAND VECSEY, violinist and leader of the Riverside Orchestra, died in New York City, from 1910 to 1944, died in that city on March 30. He was seventy years old. He was one of the favorite recording artists of the late Thomas A. Edison, and also had been a close friend of the Norwegian composer, Edvard Grieg.

Competitions

THE FRIENDS OF HARVEY GAUL, INC., announce the 1949 composition contest, the first award for which will be four hundred dollars and a guarantee of publication. The contest is for a choral composition based on an American theme. The closing date is December 1949; and all details may be secured by writing to the Friends of Harvey Gaul, Inc., 315 Shady Avenue, Pittsburgh 2, Pennsylvania.

(Continued on Page 389)

ETUDE

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Stradivarius an Accomplished Player?

Miss H. S., Texas. I have never read anything that led me to believe Stradivarius was in any way an accomplished player. Nothing is ever said about his ability along that line. But undoubtedly he was able to play a little; enough to try a violin after he had made it. Every violin maker I have known could do that. Perhaps it is a good thing that Stradivarius did not play very much!

Merely a Trade Name

Z. R. E., New Jersey. "Carlo Mitchell" was a trade name used by a jobber for the instruments he imported from Europe. Such instruments are not of very high quality. They are, in fact, purely commercial violins.

Shoulder Pad Notes

N. B., Illinois. There seems to be no information available about a maker named Louis Giraud. It may be a fictitious name, used in a few instruments to give them added authenticity. (4) Carl Flesch's "Art of Violin Playing" and his "Scale Studies" belong in the library of every serious violinist. Personally, I am not so impressed with his "études," but many violinists find the exercises very useful. (5) As for the shoulder pad, it is a perennial problem. Not knowing you, it is impossible for me to say which would be most likely to suit you. Why do you not go to Lyon & Healy in Wm. Lewis & Sons in Chicago, and try every type they have. The essentials of a good shoulder pad are that it allows an arm to hold to be maintained; that it sets the violin at the correct playing angle—that is, with the strings sloping slightly towards the player; and that it does not touch the back of the violin.

A Good Scale Book

Miss F. M., California. The best book for your purpose would be the "Scale Studies" by Carl Flesch. It has scales in thirds, sixths and octaves, as well as diatonic and chromatic scales in single notes. It also gives the arpeggios which are used in the dominant and diminished seventh arpeggios.

Perhaps a Reader Knows Him

Bro. H., Province of Quebec. I am sorry, but I do not know of a violinist named Rodius Earl, neither have I been able to find any record of him. Possibly some of our readers know of him.

A Maker Named Phillips

Miss J. S., Ohio. No information seems to be available regarding a maker named E. H. Phillips. There is a B. E. Phillips making excellent instruments in Pittsburgh; possibly E. H. is a relation of his.

Concerning a Left-Handed Player

W. J. J., Illinois. So far as I am aware, there has been little or nothing written on the subject of left-handed string players except the articles in ETUDE which you already know. The subject is interesting, but it hardly seems big enough for Master's thesis. And I think you may have difficulty getting together sufficient source material. Few violinists have originally started to play left-handed; all left-handed violinists of whom I have heard learned to play in the conventional manner and later changed over on account of an accident. That was the case with Rudolph Kolisch, who headed a very fine quartet for a num-

ber of years. A left-handed child learns to play a stringed instrument in the normal fashion just as easily as one who is right-handed. No psychological or physical handicaps seem to appear. To my knowledge, there is no reason why a left-handed player, if he plays well, should not be just as successful in professional life as one who plays in the traditional manner.

Why Strads are Valuable

W. W. C., West Virginia. No, I don't think that Strads are five hundred times better than good modern violins. But they are at least five hundred times more rare, and are also in the greatest demand. This accounts for the prices they command. And there are Strads and Strads. Some are priceless instruments whose tone quality cannot be duplicated; others have a comparatively ordinary quality that has been more than duplicated by a number of good makers. The value of these latter instruments is conditioned by the fact that they are Strads.

An Uncertain Label

Miss F. D., Nebraska. There is no record in the books at my disposal of a maker whose label reads "Jacques-Bocuy d'Argenteau." But there is a fine French maker named Bocuy, who began working in Lyons from about 1700 to about 1736. His instruments have been priced as high as \$10,000. I am sure that the violin has value, or perhaps you have misread the label. In any event, if you think the violin has value, it would be a good idea to have it appraised by one of the firms I mention from time to time in these columns. As I have so often said, a personal examination by an expert is necessary before the origin and value of a violin can be determined.

Purely a Commercial Instrument

Miss B. D., Texas. The label in your violin indicates that it was made by the commercial firm of Bauer & Dürschmidt in Germany, and carries a copy of a violin by Jacobus Stainer. The second label, of course, is a copy of Stainer's famous label. No one quite knows why Stainer used the words "prope Onipotentum" on his labels.

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Theodore Presser

(Continued from Page 352)

capacity for work one of the first essentials to every successful business enterprise.

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"No business can stand long the strain of undue waste—rain follows in its wake. In our business I can readily discover defects in the design and plan, and our management has not been perfect in its operation, but our economy has been all right. It has grown to be a habit with us. We labor waste as the deadliest enemy of success.

"Economy does not mean meanness or miserliness; any virtue carried to excess becomes a vice. Man can work too much and kill himself. Religion is a good thing, but deliver me from a religious fanatic."

There were certain sayings which Theodore Presser frequently repeated. Among these were:

Originality—"I did it just a little better."

Ideals—"Making money isn't everything. When I am making a book, I never think of anything but how good it can be made."

Industry—"Nothing is accomplished without giant energy."

Watchfulness—"Just let us get a little careless in a few things, and

see how the bottom will fall out of everything."

Prudence—"What one keeps out of is just as important as what one gets into."

Aggressive Advertising—"When at the very outset 'The ET' came near failing, I doubled the size of the issue."

Gratitude—"Never look for gratitude, but never forget to give it."

Mr. Presser was always essentially a dreamer. He did not dream of power, wealth, or success. When success came to him he accepted it and hustled about to find some practical means of employing it for the benefit of others. After eighteen years of close association with him as Editor of THE ET and as President of The Presser Foundation, I never knew him to fail to place his ideals foremost at all times. After Mr. Presser's passing, when I succeeded him for eleven years as President of the Company (owned by The Presser Foundation), innumerable instances of his genius, his judgment, and his kindness kept turning up unexpectedly at all times. The Com-

pany now, with the recently elected new, finely trained young President, Mr. James W. Bampton, together with an active, experienced Board of Directors, is making new plans for expansion in many directions, but at the same time retaining in every way the fine principles of its past, as well as its traditions of courtesy, promptness, liberal terms, and all the things which have brought to it thousands and thousands of warm friends.

Theodore Presser had a firm belief in eternity and the life hereafter. He used to distinguish, however, between eternity and immortality. He felt that immortality had to do with those things which are done in this life and have an effect upon the good of others for generations to come. He used to say that he would rather be a Beethoven or a Shakespeare or a Goethe or an Emerson or an Edison, who contributed to making the world better, than he would have been to be an Alexander, a Caesar, a Napoleon, or the greatest warrior that ever lived. Once at Bethlehem, Pennsylvania, at a great Bach Festival, he

said, "Now this is real immortality. Bach lives again, although he has been dead nearly two centuries."

Mr. Presser's benefactions will live for future generations, but most of all, his philosophies and his ideals will live for all time.

The Story of "Schantz" Strauss

(Continued from Page 356)

Strauss brought the organization to the United States for a second time in 1901, for a series of more than a hundred concerts, but upon his return to Vienna, he disbanded the orchestra.

Nine years before his death in 1916, whether prompted by jealousy, or seized by a long-accepted desire to focus attention on himself—Eduard Strauss "destroyed a piece of Viennese history and robbed his native city of an irreplaceable musical treasure."

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Russian Masters of Yesterday

(Continued from Page 344)

plain and clear—composers like Palestrina, Orlando Lasso, and Bach were able to express their musical thought in terms that could be understood. A rapid review of the subsequent periods of musical history, however, shows a tendency to ever greater complication in musical expression until, in fairly recent times, music became so extremely complicated that it was difficult to see how it could go on. In these matters of technique, musical problems seemed so vast that at that moment, it became necessary for some element other than mere technique to make itself felt, and at that point, precisely the external and technical aspects of "modernism" were found to be insufficient for complete musical expression.

What remains now is for music to recapture the simpler, more natural, more human values of emotion, imagination and heart. When this happens—and it has already begun—music will come out of the category of purely cerebral experimentation in form, and will find its way back to the more understandable values it is meant to express. A good example of what I mean can be found in a comparison of the Beethoven Third Symphony ("Eroica") and Tchaikovsky's Overture 1812. Both of these works reflect (as all noble compositions must) the feelings of the composer's views on life, and the world that goes on in the world. Both, in this case, reflect political sentiments! The difference is that Beethoven wrote his symphony an impassioned outcry against tyranny and in favor of the rights of man, in which he

believed with all his heart and soul. Tchaikovsky, on the other hand, confined himself to a calculated picture of Napoleon. Beethoven wrote because he could not do otherwise—Tchaikovsky wrote for a definite effect. That is why the "Eroica" lives on as great music while the "1812" already begins to show signs of brittleness and age. What music means, therefore, is greater sincerity, greater emotional content. I have always had a great love for, and a great interest in, church music. While much church music is being written today, not all of it is of equal interest or value. The technical aspects of the same question of personal sincerity and emotional warmth. Of all types of music, church work requires the deepest sincerity. It is not enough to study the forms of a Mass—there must be, apart from structural form, a deep desire to serve God, to honor Him and praise Him. Thus, unless a composer actually feels such inspiration, he would do better to leave church music alone until such time as he can come to it humbly, devoutly, reverently. In Russia, the piano is a composer's friend. The necessary knowledge of form are greatly aided by a study of the great body of traditional music, growing out of centuries of church music. In the literature of the church, in all lands. It is part of the composer's training to make himself familiar with it, thus permitting his own work to grow out of what has come before. Most musical problems can be solved by sincerity and hard work!

The World of Music

(Continued from Page 386)

THE CHICAGO SINGING TEACHERS GUILD announces the thirteenth annual prize song competition for the W. Kimball American Piano prize of one hundred dollars. Publication of the winning song is also guaranteed by the Guild. A music manuscript will be submitted not earlier than October 1, 1949, nor later than November 1, 1949. All details including a copy of the text for the song may be secured by writing to John Toms, School of Music, Northwestern University, Evanston, Illinois.

AN AWARD of one thousand dollars and guaranteed publication is offered by the Pennsylvania College for Women, Pottsville, Pa., for the twenty-minute organ composition in three or four movements. The contest is open to citizens of the United States. The closing date is September 1, 1949, and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pottsville, Pennsylvania.

THE FIFTH INTERNATIONAL COMPETITION for Musical Performers, Geneva, 1949, will be held at the Conservatory of Music, Geneva, Switzerland, September 19 to October 2. The contest is open to singers, pianists, violinists, cellists, oboists, bassoonists, and in-

strumentalists of sonatas for violin and piano, of a nationalities. There are first and second prizes in the various classifications. The deadline for submitting registrations is July 15; and all details and application forms may be secured from the Secretariat of the International Competition for Musical Performers, Geneva, Switzerland.

THE AMERICAN GUILD OF ORGANISTS is promoting a National Organ Competition in Organ Playing, the finale of which will take place in connection with the 1950 National Bachelors Convention. There will be preliminary and regional semi-final contests, the latter to take place during the Regional Conventions of the Guild in the late spring of 1949. The contest is open to any organist twenty-five years of age or under, the only stipulation being that he "shall not have played a recital since the date of the date of Competition Preliminaries." Full details may be secured by writing to Mr. M. Seale Wright, Chairman, American Guild of Organists, 630 Fifth Avenue, Room 1708, New York 20, N. Y.

THE CHOPIN PIANO CONTEST, begun in 1927, and held every five years until interrupted by World War II, will be held in 1950. (Continued on Page 391)

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Make Your Recitals Interesting

(Continued from Page 349)

bored, even though the recital was a little long. There was a short intermission when refreshments were served, and at the close of the performance awards were given out. Those children who had worked especially hard and who had accomplished all they set out to do, were given certificates of award, and all the children were given merit pins because they deserved them. These merit pins, by the way, are inexpensive, but lovely, and give the children a thrill. There are several music stores that carry them in the form of lyres, pianos, violins, and so on, and they are well worth the small investment.

Even the smallest children love to play with each other and for each other, which is excellent experience for all of them. Ronny and Freddy, two small brothers, five and seven years old, played the welcome song four hands at the big recital, while Janet, a little girl piano-mate, sang it. It was merely the scale of C played up and down, in three-four time in the piano part, with a very simple *secondo* accompaniment, and the words, as follows: "How do you do! How do you do! We're very glad to welcome you." A little trio selection on the piano, played by Anne, Marian, and Joseph, two little sisters and a brother, also made a hit. Marian was six, Joseph eight, and Anne, ten years old.

Children are great imitators, and hearing a piece played several times by someone who knows it thoroughly will help a pupil to learn to play it correctly more quickly. A good recital of the piece will also help him learn it. When a child has learned to play a piece well, it is fun for him to make a recording of it himself. This is a good inducement toward learning. Encouragement, too, is half the battle. Never criticize a youngster for what he does not do, but always encourage him, rather, for what he does do. There is always something in every lesson that is good and every child is receptive to suggestion.

The Voice of the World

The average recital includes children of all ages, and a teacher needs to study each individual child, his likes and dislikes, his ear for music, his ability to learn—because each child is a personality in himself. Schopenhauer once said, "Music is the immediate voice of the world." And every child, no matter how small, has a right to have a part in this voice, even though he may never be what we regard as a musician. Later, as he learns more about it, and begins to play with a greater or lesser degree of skill, it can become for him a refuge from the world itself, as well as a source of entertainment. And he will learn to express himself in the voice of the world, which is music, at every recital in which he takes part.

Music is far more than merely learning to play a musical instrument mechanically. It is learning to appreciate it, and to enjoy it, to make of it truly the "immediate voice of the world" which speaks in even the simplest piano piece, and by even the smallest child.

I can see no pleasure in going to a recital and hearing a child play page after page of a difficult piece that he

hates because it is "way beyond him. I would rather hear him play a short and simpler piece well, with real feeling, keen enjoyment, and pride in his own accomplishment. A baby must learn to creep before he can walk, to walk before he can run. And so it is with a child and his music. Step by step he must learn. If a child gets discouraged I feel that I have failed as a teacher. I change my methods, both in handling him and his problems, and of teaching him. I ask myself if I have rushed him, or if, on the other hand, I haven't advanced him fast enough. Perhaps he could play something more difficult than I have been assigning. Maybe one of the simplified popular numbers would encourage him. And soon I get to the root of his trouble. Above all, I try to encourage every small spark of musical ability. He may not have genius, but he is sure to have something which will make a recital worth while.

Recitals can, and should be interesting; otherwise why have one? The average teacher wants to show just what a child has learned throughout the year. The average parent wants to hear the child play a pretty piece well, so that the audience will applaud, not only out of politeness, but from pure enjoyment. And at the end, it is nice to hear the audience say, not, "Well, I'm glad that's over," but "I certainly enjoyed every minute of it. I didn't have a chance to get bored."

Our Country Is Hungry For Good Music

(Continued from page 345)

could fling a ship cruise to the West Indies, she accepted an offer to entertain the passengers en route for all expenses and fifty dollars spending money. She liked the chore, so did the passengers. Returning, she won a scholarship at a music school, auditioned later at the Met, was accepted, and found herself launched on a concert tour of South America. Making the Met is an advantage to any young singer. It's no money pay, but the prestige that boosts concert possibilities.

The war started a number of concert careers. Corporal Gordon Myers, baritone, was a special discovery of the Army. Myers made his record debut on a V-disc singing *A Soldier's Prayer*, music by Major Brown Bolte, words by Lt. Col. Harold G. Hoffman. V-discs were produced during the war by the Special Service Division of the Army Service Forces and served as morale boosters to men on all battle fronts. Corporal Myers' record made such a hit with the G.I.'s, he was signed by radio and photograph companies on his return to civilian life and found himself launched on a career.

A lucky break is a quick starter these days. Take Leonard Bernstein. On a Sunday performance of the New York Philharmonic, the guest conductor fell suddenly ill, the regular was away from town, and Lennie, a pinch hitter and only twenty-five years old, was "it." Without a rehearsal and shaking in his shoes, he mounted the podium, conducted a tricky program, and had the audience cheering from the first number. A little over a year before, he was giving piano lessons at two dollars each and

living in an eight dollar a week hall bedroom.

Dorothy Maynor was just as impetuous until the summer she attended the Berkshire Musical Festival and a friend persuaded Serge Koumysevsky, conductor of the Boston Symphony Orchestra, to hear her sing. Hot and bored, he wasn't in the mood, but gave in. Stirred by her singing, he said, "The world must hear this voice." Within a week, Dorothy

Maynor was giving a Town Hall recital with a manager lining up concert dates. Radio has boosted many an artist into the big time, including Nino Martini, James Melton, Rife Stevens, Dorothy Kirsten, Helen Jepson, Jan Peerce, Richard Crooks and Helen Traubel. But the films top all for giving a name box-office value. Nelson Eddy's first picture upped his concert fees from seven hundred and fifty dollars to five thousand dollars.

Melchior spent years singing heavy ryles at the Met, but couldn't pull the crowds when he soloed. That was until his first appearance in pictures. Now he does a concert a day while on tour.

Pictures are also hypnos to record sales, and this revenue is not a "flash in the pan" but a permanent gain. "America," he said, "has had a real musical awakening, due largely to sound reproduction. The people have found that we do not live by bread alone. We have the talent here; it's coming from all corners of the land. We have the audience now, and it's keenly intelligent. While we have not yet produced a Bach or Beethoven, we have not will. It takes time, and the conditions must be right. Conditions were never more right than they are today. America has taken over the musical leadership of the world."

Royalty reached a high of one hundred eighteen thousand dollars for six months. This harks back to the greatest tenor of all, Enrico Caruso, who made over three million dollars from record sales.

What makes a concert artist? Managers will tell you it's personality, plus technical ability. Without the first, a performer could play rings around the best of them and still not click with the public. With it, technique is overlooked.

Arthur Judson, president of Columbia Records, Inc., believes the present musical interest is not a "flash in the pan" but a permanent gain. "America," he said, "has had a real musical awakening, due largely to sound reproduction. The people have found that we do not live by bread alone. We have the talent here; it's coming from all corners of the land. We have the audience now, and it's keenly intelligent. While we have not yet produced a Bach or Beethoven, we have not will. It takes time, and the conditions must be right. Conditions were never more right than they are today. America has taken over the musical leadership of the world."

The World of Music

(Continued from Page 389)

he resumed this year in connection with the commemoration of the one-hundredth anniversary of the great Polish master's death. Elimination contests will begin September 15, and the finals will be held on October 17, the date of Chopin's death in 1849. All information may be secured from the Chopin Centennial Committee, c/o Polish Research and Information Service, 250 West 57th Street, New York City.

THE HELEN L. WEISS FOUNDATION of Philadelphia is sponsoring a competition for composers up to thirty-five years of age for a chamber music work not less than ten minutes nor more than twenty minutes in length. The composition may be written for instruments up to eight in number and may include one or two voices. The prize is two hundred dollars and the second prize is fifty dollars. The closing date is September 1, and full information may be secured from The Helen L. Weiss Foundation, 2459 76th Avenue, Philadelphia 38, Pa.

THE UNITED TEMPLE CHORUS of Long Island, New York, Isadore Freed, director, announces the sixth annual composition competition for the Ernest Bloch Award. Compositions must be based on a text from the Old Testament and suitable for three-part women's chorus. The award is one hundred and fifty dollars and guaranteed publication by Carl Fischer, Inc. The closing date is October 15, and full details may be secured from United Temple Chorus, The Ernest Bloch Award, Box 726, Hewlett, Long Island, New York.



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Junior Etude

Edited by

ELIZABETH A. GEST

A Surprise in School

by William J. Murdoch

THE boy was startled to see the teacher peering closely at him from the desk. When the master walked towards him, the boy became more alarmed.

Now there would be trouble for sure! The schoolmaster was always scolding him for his indifference to his studies. And when he discovered the music!

And that was just what the teacher did. Spying the paper the boy was trying to hide, he asked for it. He was surprised when he saw it was music. It was an original manuscript copy, entitled "Variations on a German Melody for the Piano, Opus 1," and signed by the twelve-year-old composer.

The teacher, smiling strangely at the anxious boy, turned and walked to the door. The boy swallowed, then blinked with astonishment when he heard the master call to the teacher in the next room. He must come in at once and see something!

The boy's heart leaped in triumph when he saw the two men studying his music so closely. Now perhaps they would forgive him his poor scholarship, when they saw how deeply he loved music and when he told them how much he practiced at home. He heard the men exclaim their surprise at his work, and his spirits soared in pride.

The teacher from the next room returned to his own class, and the boy turned back to enjoy the envy and admiration of his schoolmates as well as the congratulations of his master. He

prepared himself for glowing compliments.

Instead, when the teacher handed him back his music, the boy received a thorough shaking—and a severe lecture to pay more attention to his books and leave such trash at his music at home!

It was a humiliating disappointment.



GREG WHEN A BOY

for the boy, but it was not the last. Like most men who go far in life, he started his journey early and soon learned that the traveling is often rough and rocky. Later he destroyed the composition, for he realized that it was not fit to carry the distinguished name of Edward Grieg.

Our Rhythm Band

by J. Lillian Vandevore
(Fill in the spaces to rhyme with the previous lines)

Judy likes to hear it jangle,
So she plays the big _____

John has fingers strong and nimble.
He can hold a tap and _____

Mary keeps the time with clicks.
Hear her play a pair of _____

Don has something he must knock.
Hear him tapping on the _____

See what little Patsy gets;
She can play the _____

Lovely, thinking music tells
That's Susanne, who's playing _____

Rap and shake. Just look at Jean,
While she plays the _____

Each one lends a helping hand;
Come and hear our _____

Answers: triangle, cymbal, sticks, block,
castanets, bells, tambourine, rhythm band.

Do You Collect Records?

MANY of you teenage Juniors have phonographs in your homes; others do not. However, if you do not have one in your own home, perhaps one of your friends, or a member of your music club has one, so you have the opportunity of listening to good music on recordings. When you have a birthday and when you make lists of things you would like to receive for Christmas or on graduation presents, why not add a record to your lists?

Then after you get it, listen to it carefully, perhaps several times in succession. Next, take it to your friend's home or to the Music Club meeting, so that, besides enjoying the record yourself, you will be giving others a chance to hear it, too. They, in turn, will do the same for you when they get a new record. Perhaps your club can buy a good record from time to time.

Just think how much fine music you could hear and become familiar with if you formed this admirable habit! The following double-faced records are very excellent. Take your choice and get the ones that most appeal to you, but you will find it a hard choice to make!

R.C.A. Victor
No. 10-1315, Piano, played by Iurbi—*Arabesque* (Schumann) with *Allergo passionata* (Saint-Saëns)
No. 10-1328, Violin, played by Heifetz—*The Bumble Bee* (Rimsky-Korsakov) with *Ses Murmurs* (Tedesco)
No. 12-0377, Orchestra, played by Boston Symphony—*Academic Festival Overture* (Brahms)

Columbia
No. 71786D, Song, sung by Nelson Eddy—*Joe Maria* (Schubert) with *Serenade* (Schubert)
No. 17240D, Piano, played by Bartlett and Robinson, *Gavotte* (Cluck) with *Jean, My Heart's Joy* (Bach)
No. 12745D, Orchestra, played by The Philadelphia Orchestra, *Antar's Dance* (Grieg) with *In the Hall of the Mountain King* (Grieg)
(Additional records will be mentioned in a later issue.)

Some June Birthdays and Anniversaries

June 2 is the birthday of Sir Edward Elgar (1857), one of England's outstanding composers.

June 5 is the birthday of Stravinsky, but about two weeks later it reckoned by the Russian calendar (1882). He is one of the prominent "modern" composers.

June 8 is the birthday of Robert Schumann. Why not play one of his compositions in his honor that day?

June 11 celebrates the birthday of Richard Strauss (1864).

June 14-15 is the anniversary of the first non-stop airplane flight across the

Atlantic ocean (1919).

June 15 is the birthday of the Norwegian composer, Edvard Grieg (1845). June 17, the composer of the opera, "Faust," Charles Gounod, was born in Paris (1818).

June 22, the composer of the opera, "Madame Butterfly," was born in Italy (1858), according to most biographers, but recent researches give December.

June 22 is also the birthday of Theodore Leschetizky (born 1810, in Poland), one of the world's greatest piano teachers.

The Mandolin and Great Composers

CAN any of you play the mandolin? Or have you ever seen it played, strung like a lute, which was played a great deal in the sixteenth and seventeenth centuries, only its neck is straight. It is tuned in fifths, like the violin, but each string has a double, making pairs of strings of identical pitch; therefore it has eight pegs, as two pegs are required for each pair of strings. The little tortoise-shell or celluloid pick, called the plectrum, is trilled across the double strings.

Beethoven had a friend named Krumpoltz who was a very excellent performer on the mandolin, and Beethoven thought so much of his skill that he composed a composition for him to play on his mandolin. The title page of this states the facts clearly:

Sonatina for the Mandolin
Composed by
L. V. Beethoven

The original manuscript of this composition is in the British Museum in London.

England first heard a mandolin in 1713 at a concert. Handel used it in one of his now-forgotten operas in 1748. Mozart also introduced the mandolin in one of his operas, "Don Giovanni," in

which he wrote a *Serenade* with mandolin accompaniment.

Today, however, the mandolin is usually combined with the banjo and guitar in a more jazyzy tune of music.

Lady With Mandolin



by Lindsey Jackson, Jr. (Age 16), Alabama. Prize Winner in Class A, Kodak Contest

Lindsey first painted the picture, then photographed it, developed it, and enlarged it. He also plays violin and piano.

ETUDE

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Musical Spelling Puzzle

by Stella M. Hadden

The first two letters in the name of the composer of the "Messiah," PLUS the last letter in the name of the composer of "Lohengrin," PLUS the fourth letter in Foster's first name,

o + o + o + o + o +
?
o + o + o + o + o + =

PLUS the last letter in Gounod's first name.

PLUS the second, third and fourth letters in Wagner's first name.

PLUS the third and fourth letters in the name of the composer of "From the New World Symphony." PLUS the third letter in Beethoven's first name.

Gives the name of a musical instrument which preceded the piano.

Honorable Mention for Double Puzzles: Sheila Eldon, Marvin Von Deek, Herman Sieber, Thomas Kelly, Patricia Eldness, Betty Jean Naff, Sam A. Brady, Jr., Nancy Tankersley, Joan Elsie Haselton, Betty Ann Huff, Lindsey Jackson, Jr., Roberta Everett, Dan Levine, Peggy Hutchinson, James Mason Martens, Rita Ungaro, Salina Brown, Frank Stadler, Vivian Huston, Billy Keane, Eleanor Proulx, Michael Keane, James Robertson, Jean Gancher, Lewis Rosenbaum, John Wragge, Patricia Dorwart, Barbara Jennings, David Atkins, Faith Parrott.

I study piano and clarinet and enjoy working out the Junior Etude contests and reading the letters from other young musicians like myself.

David Weinberg (Age 15), Connecticut

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper.

Use one side of paper only. Do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1) Pa., by June 10. Results in October. No essay this month. Puzzle appears below.

Results of Double Puzzle in February

The Double Puzzle brought forth a great many answers, most of which were correct, but unfortunately, the Honorable Mention prize must be limited to the thirty best papers. When the answers are correct, "best" means the best looking and best arranged papers. (And remember, sometimes something is excellent for age 10 that would not be good for age 16.)

Prize Winners for Double Puzzle
Class A, Blanche Lasseigne (Age 16), Louisiana
Class B, Shirley Frey (Age 14), Pennsylvania
Class C, Dorothy Williams (Age 10), Pennsylvania

Letter Boxes

Send your replies to letters appearing on this page in care of the JUNIOR ETUDE and they will be forwarded to the writers.

Dear JUNIOR ETUDE:
I play the piano and like music very much. I would like to hear from others who are interested in good music who are about my age. I enjoy the Junior Etude very much and my friends here in Hawaii enjoy it too.

From your friend,
BETTY KAMM (Age 14), Hawaii.

I wish you gave more puzzles in the JUNIOR ETUDE for I find them not only enjoyable but also educational in the field of music. I would like to hear from other JUNIOR ETUDE readers.

Arthur E. January (Age 16), Massachusetts.

I take piano and vocal lessons and sing a solo recently in a school program. I also play tenor saxophone in our High School Band. I would like to hear from others who are interested in music.

Lucille Mast (Age 14), Ohio

My mother takes the ETUDE and I like to read it, especially the Junior Etude. I take piano lessons and also play the flute and would like to hear from others interested in music.

Joyce Rattray (Age 15), Iowa



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(Piano 2) Valentina Riddle (18) and Patricia Fleming (16).

JUNE, 1949

Mr. G-Clef
recalls—

Childhood Days

OF FAMOUS COMPOSERS

By Lottie Ellsworth Coit and Ruth Bampton

The Child Bach
Who but Bach, with his happy, loyal, and very religious family background, could have written the lovely song O Saviour Sweet, arranged for easy playing by Ruth Bampton! The sprightly Minuet in D, and the Minuet in G Minor were written for Bach's second wife. While Bagpipes Play from the "Pessant Cantata" is included, along with My Heart Ever Faithful arranged in duet form.

A delightful series! Story incidents from the childhood of each composer, with pictures, a duet, and easy-to-play pieces (and they do retain the essential elements of the original composition!) Melodies to sing, and wonderful directions by Virgil Poling on how to construct a miniature cardboard stage and settings of a scene from the composer's life. Suggestions for a musical playlet or pupil's recital with story. To top it off, a list of recordings of each composer's works of special interest to children on the back page of each book. The books are uniform in size, style.

Price, 40 cents each.

The Child Beethoven
Did you know that Beethoven's deep love of nature sprang from his great fun he had as a child walking with his beloved grandfathers? Yes indeed! And this book gives you such happy airs as Country Dance and Minuet in G. Then from his greater works the Theme from "Fifth Symphony," the Allegretto from the "Seventh Symphony" (arranged for duet), and The Metronome (closing with the "Eighth Symphony," closing with the Chorus from the "Ninth Symphony.")

The Child Chopin
Of course you know that Chopin was born just a year after the birth of Abraham Lincoln! He was called the "poet of the piano" an apt title. These melodies speak eloquently for the composer. We have the Nocturne in E-flat, the Polonaise in A Major arranged for a duet, the Valse in A Minor, the Prelude, the Theme from the "Ballade in A-flat Major," and the Butterfly Etude. These are ably arranged for easier playing by Ruth Bampton.

The Child Handel
Can you imagine! Handel and Bach were born the same year, 100 miles apart, and yet in their lifetime, they never met! In this volume we have editions of his Minuet in F, the Air from his opera "Rinaldo," the Hornpipe from his "Water Music" Suite, and the Harmonious Blacksmith. The Hallelujah Chorus from "The Messiah" is represented in duet form, and the volume ends with the Largo from "Xerxes."

The Child Haydn
Here's an historical reminder—born the same year! He wrote happy Haydn and George Washington were born the same year! He wrote happy music as indicated by the "Gypsy Rondo," the Minuet from the "Surprise" Symphony, and the Andante from the "Clock" Symphony. The "Toy" Symphony is arranged for a duet. Our book closes with the patriotic "Emperor's Hymn." And did you know that he loved practical jokes?

The Child Mozart
What an ambitious child Mozart must have been to play the piano and start composing at the age of three! The book begins with Mozart's Allegro and the Minuet in F composed when he was six! There is also his Minuet (Don Juan) and a Duet from No. 39 in his work-book, composed when he was eight. Then the Theme from the Sonata No. 11 in A Major and the Air from Don Juan. This book is tops!

The Child Schubert
Who would think that the greatest composer of songs was a "Thirteenth child"? He was by no means unlucky in composition as is proved by the following arrangements of The Waltz, Hark, Hark the Lark, Women! The Theme from the "Unfinished" Symphony. The Military March is arranged in duet form. A delightful book, and the newest one of the series!

The Child Tchaikowsky
You can't possibly get enough of this "Master-of-melody's" works, and here you may find his Theme from the "Sixth Symphony," the Theme from the "First Piano Concerto" and from "The Seasons." June and the "Nutcracker Suite" there is the Russian Dance and the volume concludes with Marche Slav.

Have a
Happy
Vacation
Enjoying
These
Books!



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Mr. G. Clef